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"THE HAREM"

Repertory Players' Production.

Farce Comedy in Three Acts, by Ernest Vajda. Adapted from the Hungarian by Owen Cassidy. Presented by the Repertory Players at the Garrick Theatre on Sunday, September 13.

Lizzie	June Wyndham
Carla	Muriel Alexander
Manon	Netta Westcott
Roland Valetti	Richard Bird
Francis Petri	Eric Cowley
Lulu	Edith Martyn
Prince Hilmi Kedid	Kenneth Kent

The translation of Vajda's comedy that was banned by the Censor could hardly have been the play that was presented by the Repertory Players on Sunday last at the Garrick. What we saw was a quite innocuous farce, not dissimilar from twenty other farces of the last year or two, and not so amusing.

"The Harem" is based upon an idea that was made familiar in "The Guardsman," although in the original Hungarian, no doubt, the plot had some likeness to one of the Decameron Tales. "In "The Guardsman," it will be remembered that the husband disguised himself as a dashing officer and made love to his own wife. In Vajda's play, it is the other way round.

Carla, to test her husband's fidelity plots for him to go to a certain lady's house at nine o'clock. By a rather clumsily devised scheme, she also turns up dressed as a Turkish princess who is supposed to be pursued by a blood-thirsty spouse. She has escaped from the harem (at the Grand Hotel) in order to meet a stupid gentleman called Petri, but she so enraptures her own husband, who—incredibly—is supposed not to recognise her, that they go off together. No doubt it was here the Censor stepped in. The Repertory Players, however, removed any possible objections, we imagine, by the careful explanations in the third act. It appears they only went to a restaurant at the corner, and there Carla locked her own husband in a private room for the night and then went home. In other words, she carried out the moral of the play, that there should be harems for husbands.

The play opened brightly, and the first act had some good comedy. The second act, however, began to get tedious, and the third was nothing but an old-fashioned waste of dull explanations, unrelieved by wit either in dialogue or situation.

A good cast worked hard to put some life into the play. Mr. Richard Bird was very amusing in the opening scene as the husband who, after two years of happily married life, is not averse to a spice of adventure with the strange, attractive lady he finds at the flat, but he showed signs of strain towards the end, and no wonder! Miss Muriel Alexander was not too well cast as the wife who vamps her own husband, but this clever actress made a brave show, and gave a performance in which there was a good deal of humour. Miss Netta Westcott was equal to any occasion that offered itself, as the lady who entered amusingly into Carla's plot. Mr. Kenneth Kent enjoyed himself thoroughly as a farcical Turkish prince. But the hit of the evening was made by Mr. Eric Cowley as the fatuous, monosyllabic Petri, who is the buffer for all parties. He gave an exceedingly funny performance, which came to the relief of the play at many a dull moment.

"WHITE CARGO."

At the Prince's.

"White Cargo" was transferred to the Prince's Theatre on Saturday evening last. Of the original cast only two now remain, Mr. William Matthews and Mr. George D. Ayre, who play the skipper and the engineer. Of the rest, the most interesting change is that Mr. Godfrey Tearle now plays the part of Weston, and it is fascinating to watch his handling of it. It is a very strong performance, instinct with power and observation, and was acclaimed most enthusiastically by the crowded house. In effective contrast was the sympathetic study of the doctor, played by that very capable actor, Mr. Rothbury Evans, and the Langford of Mr. Walter Sondes was also a sound piece of acting.

Without drawing comparisons with the original performances, it can be said that good acting came from Mr. Ashton Pearse as the missionary, Mr. Arthur York as Jim Fish, and Mr. Gordon Bailey as Ashley. Miss Dorie Sawyer, who followed Miss Mary Clare as Tondeleyo, gives a very vivid interpretation of the character of the native girl.

MASTER DAVID WEIR.

The cleverest of all Boy Comedians, who has just completed his second season at the Chalet Theatre, Skegness. Master David has been engaged to play an important comedy part in Sydney Bransgroves' pantomime at the Grand Theatre, Fulham. He is also appearing at this theatre for one week only on Monday next.

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THE OLD VIC.

Enthusiastic Reopening with "The Merchant of Venice."

Reopening nights at the Old Vic. are rousing affairs. To the old hands — for the Waterloo-road theatre has the most loyal audience in the world—it is "roses, roses all the way, with myrtle mixed in my path like mad." By the end of the season "the house-roofs . . heave and sway," a little less perhaps, but there is no withstanding that first fine enthusiasm.

It is not easy for a critic to stand aside from the crowd on these occasions, nor probably is it necessary. There are so few big enthusiasms in the theatre to-day; why not allow oneself to be "rocked" with the rest? Behind much that is pure effervescence there is left a good deal that is genuine and sound about these nights at the Vic.

And the present season is unusually promising. Mr. Robert Atkins will be missed, of course, but Mr. Andrew Leigh, who was producing plays at the Old Vic. eleven years ago, is there in his place. Miss Edith Evans and Mr. Baliol Holloway, two of the finest actors in England, have joined the company, and among those staying over from last season are Mr. John Garside, a very versatile and capable actor who will also be responsible again for the costumes and settings, and Mr. Neil Porter, who gave some excellent performances last year. The newcomers also include Mr. Duncan Yarrow, Mr. Geoffrey Wardwell, Miss Nell Carter, and two very promising young actors in Mr. John Wyse and Mr. Roy Newlands.

"The Merchant of Venice" is one of the most popular favourites, and is usually chosen for the opening performance. It is strange, for it is the play that offends the reason more than any other of the better known plays of Shakespeare. One would have thought that "Twelfth Night" would be an obvious choice for the opening flare of trumpets. In the present case, however, "The Merchant" happens to be fortunate in that it shows Mr. Holloway for the first time to the Old Vic. in the sort of part that best suits him. One knew that he would be one of the finest Shylocks of our time. He gives a wonderfully good performance throughout, full of character and fully appreciative of the verse. Portia is not such a good opportunity for Miss Evans, although she can be congratulated at once on the variety and colour she found in the somewhat colourless opening scenes. She took the famous speech magnificently. There was never a suggestion of a set speech and the actress really did make the audience feel that the most familiar lines in English drama had grown out of the action of the play.

There were some grave weaknesses in some of the other parts, and one or two of the performances were about as bad as they could be. But one has to recognise the limitations of the Vic. and praise where it is possible. Mr. Geoffrey Wardwell made a fine upstanding Bassanio, but he was a trifle hard in tone. The Antonio of Mr. Neil Porter was excellent, and Mr. Duncan Yarrow's Prince of Arragon was exquisitely affected. Miss Nell Carter was good as Nerissa, a fairly promising début was made by Miss Amy Nowell as Jessica, and Roy Newlands was excellent as Solanio.

Mr. John Garside gave one of the best performances of Launcelot Gobbo we have seen, for the actor managed to get a good deal of sprightly humanity into the part. He carried off that first long scene with old Gobbo (well played by Mr. Horace Sequeira) with real skill, and it is difficult stuff to get over the footlights. Mr. Garside was also responsible for the delightfully simple and easily managed settings and the costumes.

At the end of the evening there were several short speeches Mr. Leigh said that, even if the management decided to get rid of him to-morrow, he could always remember that he had produced Miss Sybil Thorndike in "As You Like It" in the early days, and now Miss Edith Evans in "The Merchant." Miss Lilian Baylis read several telegrams of congratulation. Mr. Holloway neatly remarked that having been "an old offender in Shakespearean production, he had reached the Old Bailey at last!" Miss Evans, who was obviously affected by her reception, said how glad she was to be at the Old Vic.

The Etlinger Theatre School, 60, Paddington Street, Baker Street, autumn term opens on September 21. Miss Margaret Halstan has rejoined the staff, which includes such well-known names as Ben Webster, May Whitty, Enriqueta Crichton, Marie Earle, Janet Duff, etc., who undertake all branches of work in preparation for the stage.

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Wire. Wire.
By arrangement with Robert Courtneidge.
"PADDY, THE NEXT BEST THING."
WANTED, Oct. 29 (three nights), Nov. 16, 30,; Dec. 21, 28; Jan. 4-18; Feb. 8, 15.
By arrangement with Robert Macdonald.
"PEG O' MY HEART."
WANTED, Dec. 21, 28, Jan. 4, 11, 18.
Address, CECIL BARTH, 37, King-street, Covent Garden, W.C.2.

THOS. C. DAGNALL'S TOURS.
MISS HILDA TREVELYAN and Mr. George Relph in "GROUNDS FOR DIVORCE," A Farcical Comedy in 3 Acts, From the St. James' Theatre.
WANTED, First-class Theatres.
No Vacancies for Autumn. Now Booking Spring.
"THE RIVER," by SIR PATRICK HASTINGS.
A thrilling Play of West African Life. From the St. James' and Lyric Theatres
Wanted: Oct. 12 and 19. Now Booking Spring.
Apply 1, Regent-street, S.W.1; or Regent 411.

MR. GERALD LAWRENCE in "MONSIEUR BEAUCAIRE."
WANTED, October 19.
W. E. HOLLOWAY,
29a, CHARING CROSS-ROAD, W.C. 2.

1925 Bookings include All Leading Theatres.
"THE OPTIMIST."
"THE JEFFERSONS."
No. 1 Company, including Wilfred Shine.
Production and company direct from the Regent Theatre, London.
WANTED, Oct. 12, 19, Nov. 9.
A. DOUGLASS.
Winter Gardens, New Brighton.

YORKE STEPHENS.
"IN THE NEXT ROOM."
Last 3 weeks, £2,000.
WANTED, Oct. 5, 12, Xmas., Jan. 11, 25.
Wire, CRICHTON, Theatre Royal, Sheffield.
Next, T.R., Lincoln.

ARTISTS WANTED.

WANTED, Ladies' Train for panto-mime engts. Apply, FRANK PEIRY'S Agency and School of Dancing, 145, Wardour-street, W.

WANTED, Singers, Dancers, Instrumentalists, Choristers, for first-class touring revue.
Full particulars to Audition. Box 313, "The Era."

WANTED, Banjo, Violin, Pianist, any instrument, join gent. Saxophonist, voc. and dancer; state if sing. Box 321, "The Era."

WANTED, Ladies to introduce or sell privately very High-class Face Creams, of strikingly attractive appearance, on very good terms. SMITH AND SMITH, 24, Jessel House, Judd-street, London. Museum 5293.

WANTED, High Coloratura Operatic Soprano, tall and handsome, London lady, ready to rehearse; one willing to invest small capital in consideration. Write SIGNOR LA CAMERA, c/o Frank Perry's Agency, 145, Wardour-street, W.

WANTED, First-class Comedian to rehearse immediately. Send full particulars, TURNER, 27, Shaftesbury-avenue, W.

STAFF VACANCIES.

WANTED, reliable Advance Manager of push and personality, experienced in arranging town halls, etc; must thoroughly understand all details—booking, transportation, advertising, press work, etc. Address ILLUSIONIST, Box No. 345, "The Era."

STAFF WANTS.

WANTED Known, MANAGER, 27 years' experience, requires change, North preferred. Seven years present position. Any business.
Refer Sect. Apollo Cinema Company, 23, St. Mary-street, Cardiff.
Write MANAGER, Tredegar Hall Cinema, Newport, Mon.

STAFF WANTS.

WANTED, Management, at liberty for First-class Theatre, Varieties or Cinema.
HARRY BALL,
32, Upper Grosvenor-road, Tunbridge Wells.

WANTED Known, Lady requires position as General Assistant in Theatre, Cinema, or Dance Studio; good secretarial (typist and receptionist); box office and dancing experience. Box 320, "The Era."

PANTOMIME ARTISTS' WANTS.

WANTED Known, PERCY CURRY, Comedian; liberty for panto.; highest refs.; sing, dance, patter. Albion Hotel, Sunderland.

MUSIC HALL ARTISTS WANTED.

WANTED ENTERTAINERS
who can give One Hour's varied
CHILDREN'S ENTERTAINMENT
in a Drawing Room.
CONJURERS, VENTRILOQUISTS, MARIONETTES, MUSICAL CLOWNS, etc.
An opportunity to witness their performance, in or near London, is essential.
Kindly write full particulars to:
JAMES PORTLAND,
Children's Entertainment Expert,
39, Sinclair Road, KENSINGTON, W. 14.
TELEPHONE: Riverside 1131.

CIRCUS ARTISTS' WANTS.

WANTED Known, AGUBE GUDZOW, The Fearless Cossack Rider. The only real Cossack Riding Act in existence.
Suitable for Stage or Circus.
75, Hackford-road, Brixton, S.W. 9.

WANTED Known, THE STEPHENSON TROUPE of Bareback Riders, Ladies and Gentlemen, five in number, with Twelve Splendid Horses, are at liberty for winter engagements. Coms., THE STEPHENSON TROUPE, Hippodrome, Great Yarmouth.

MUSICIANS WANTED.

WANTED, Musical Director for first-class touring revue.
Full particulars to Box 312, "The Era."

WANTED for Jazz, Violinist Conductor, 'Cello, Basso, Piano, Saxophone, and Banjo, for lengthy engagement in Town; must double on instrument. Apply THOMAS, 127, Albert-street, N.W. 1.

WANTED, Musical Director-Violinist; must be an artistic showman, able to fit pictures, and render musical interludes. Only really first-class artists and those prepared to work need apply. Other instruments, make application. Apply MANAGER, Shaftesbury Cinema, Portsmouth.

WANTED, Violin-Conductor for 1st-class cinema in North Staffordshire; must be expert fitter to pictures, have extensive library, and thoroughly experienced in the business. Age, refs., and salary required to Box 341, "The Era."

WANTED, SMART YOUNG CONDUCTOR, capable of supplying own JAZZ MUSICIANS, for Revue. MUST BE GOOD SHOWMAN. Take chair in addition to performing. Letters, with particulars of combination of instruments, to FRANK GORDON, Rotunda Theatre, Liverpool.

TOWN HALL THEATRE, BRIDGWATER, SOM.
WANTED, a really competent Pianist-Conductor to double 1st Violin when touring, conductor in chair. Also Tympanist Drummer and effects. Perm. position for good men. Must be sober, reliable men. Once nightly, occasional matinee. Must be used to revue, variety, musical comedy, etc. Absolute lowest terms (which must be reasonable), age, and full particulars, to BOOKING MANAGER, as above.

WANTED at Once for Country Cinema in Midlands, good Violin Conductor with extensive library. 'Cellist, Clarinet, and Orchestral Pianist. State experience and lowest salary for evenings and Saturday matinee, to T. E. MARKHAM, "Ye Olde Wyche Theatre," Nantwich.

WANTED, four good Violinists, String Bass, Pianist, and two or three Cornet players, to enlist in a good line regiment stationed at Bombay. Three more years abroad, and then English stations for a number of years. Must be single and under 28 years of age. Apply by letter only to Box 320, Messrs. Hawkes and Son, Denman-street, Piccadilly-circus, London, W. 1.

WANTED, Violinist for Trio, good tone and power essential; not pictures. Full pars., terms, etc., to KNOWELDEN, 185, Boundary-road, Woking.

WANTED, Violinist, London; good showman, Saxophone, Cello, Basso, Pianist, for permanent engt. in Town; jazz and straight playing; lowest terms. Box 303, "The Era."

WANTED, Violiniste for Cinema, 25 miles from London. Write particulars to Box 333, "The Era."

WANTED, two Second Violins and Clarinet; apply Sat., 11; urgent. 21, Clarendon-road, Lewisham, S.E.

WANTED, lady Violiniste Leader; smart appearance; strong tone. Also 'Cellist, Double Bass, and Pianist. Straight and syncopation; for high-class West End restaurant; daytime engagement. Apply Box 340, "The Era."

WANTED, Violinist for Pitching. Must read music. Box 337, "The Era."

HIPPODROME, ALTRINCHAM.
WANTED 1ST VIOLIN.
WELL UP IN VARIETY AND REVUE.
OPEN SEPT. 28. A.M.U.
TERMS, F. HARGREAVES.

WANTED, smart Violinist to join Tenor, pitching, good money. ADVERTISER, 3, Uxbridge-street, Nottinghill Gate.

WANTED, Jazz Violinist, Banjoist, and E flat or C melody Saxophonist, October 1, for seven-months' season; no Sundays; audition in town next week. Apply BARKER, Café Dansant, Bedford.

WANTED, Soloists, Violinist, Saxophone to double drums or other wind instrument; must be young, capable, for small 1st-class orchestra, 2 months, Switzerland.
£3 to £4 weekly, all found.
KREBSER, King's-road, Brighton.

WANTED for Hastings Municipal Orchestra, October 31 to March 28, 1st Violin, Viola, and Double Bass; must have had first-class concert experience. Apply MUSICAL DIRECTOR, Royal Hall, Harrogate.

WANTED, Solo Violinist for Cinema, North; twice nightly, Sundays; permanent and comfortable stamps. Box 310, "The Era."

WANTED, good Violinist and Pianist for Trio; open Sept. 26; pictures mostly; 4 hours nightly; good sight readers and tone. Experience, refs., and lowest terms first instance, MANAGER, Olympia, Tredegar.

WANTED, Leader-Violinist, audition essential, no Sundays; Drummers write in stating terms. M.D., Scala, Bakers Arms, Leyton.

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY,
Woodfield-road, Paddington, W.9.
'Phone: Maida Vale 2515.
'Bus 28, 31, 46, or three minutes from Westbourne Park Station.
Licensed annually by L.C.C.

Lessee and Manager, WILFRED E. BOYCOTT (late Manager for Fritz Kreisler, seven years).

WANTED Known, MAUD RISELEY, A.R.A.M., Violinist and Mus. Director, holds Orchestral Classes daily for all instruments at above Studios.
Special afternoon classes are being held, 2-4 o'clock, for instruction in fitting and playing to films.
Music from large library lent for home study.
Cinema experience given and engagements provided. Over 50 late members now in good engagements. Three were accepted for Liners after one term's tuition.

VIOLIN and PIANO LESSONS.
Inclusive terms quoted for combined private lessons and classes.

SPECIAL NOTICE.
The classes are held in our own fully equipped Rehearsal Hall, on Stage 22 by 24 feet, with Grand Piano.
Owing to recent placing in good positions of 11 members of our classes, we have now vacancies for Violinists, Pianists, and Cellists, and other instruments at reduced summer fees.

ORCHESTRAS and ARTISTS PROVIDED.
Free Auditions every morning, and advice given.
All Instrumentalists, especially 'Cellos, to register for winter season.
All communications to W. E. BOYCOTT.

WANTED for Cinema Trio, First-class Lady Violinist and Lady 'Cellist (sisters or joint preferred); must be experienced players to pictures; twice nightly, two matinees. Write, stating salary required and refs., to MANAGER, St. James' Theatre, King's Lynn.

WANTED, a First Violinist under M.D. for cinema in North Wales, must be an expert reader with full tone and technique; evenings from 6.30, and one matinee; state terms and sent refs. Box 319, "The Era."

WINTER GARDENS CINEMA, BLACKPOOL.
WANTED, Good Violinist to take charge of small orchestra, and Repetiteur Violinist, for two weeks commencing October 5. Also good Pianist, permanency, commencing October 5. Applications to HARRY WOOD, Musical Director.

WANTED for Atlantic liners, cruisers, etc. Leaders, Pianists, 'Cellists, Contrabassists; Violinists combining E flat Alto Saxophone, Tenor Banjo or B flat Trumpet; 'Cellists combining E flat Alto Saxophone, Tenor Banjo or Drums; Contrabassists combining Tenor Trombone, Tenor Banjo or Drums; Clarinets combining E flat Alto Saxophone. Drummers, Flute, B flat Trumpet and Trombone Players required; flat pitch A439 used.
Messrs. C. W. & F. N. BLACK, Music Directors,
37, School-lane, Liverpool.

WANTED, Leader; First Violin, combining B flat Trumpet, flat pitch A439; Oboe and Cor. Anglais, flat pitch A439; Contrabass, for first-class cinema, Northern town. State terms, enclose references; audition necessary. Box 194, "The Era."

WANTED, Violin Leader for good quartette; commence Mon., Sept. 29, 4½ hours daily. Spot soloist if required, with good tone and technique for critical audience; I want a good ensemble without dominance, and sympathetic accompaniment, as this is a picture house, not a concert platform. Audition required. Permanency to the right man or woman. Terms and particulars to the MANAGER, Electric Theatre, Burton-on-Trent.

WANTED, Leader-Violinist, lady preferred; evenings only and one matinee; must provide good tone; to play under pianiste; state full partics. and references; open Monday. PALACE, Alton, Hants.

WANTED, experienced Violinist-Leader for Cinema, six evenings, two matinees. Write, stating age, refs., and salary required, M. D., 66, West End-road, High Wycombe, Bucks.

ST. GEORGE'S HALL, FALMOUTH.
WANTED to commence Monday, September 28, thoroughly expd. first Violinist Leader (male), small band; strong and mellow tone; used to tavan, etc.; pictures and occasional variety; twice nightly, Saturday mat.; permanent job to right man. State age, refs., and lowest salary, MANAGER.

WANTED to open Sept. 28, Leader for St. Anne's Palace Cinema Relief Orchestra (trio); audition essential at Palace, Blackpool; duds save stamps.—Apply Mons. A. Spiero, M. D., Palace, Blackpool.

WANTED, 'Cello for high-class picture house, provincial centre; permanency for one thoroughly experienced. Box 336. "The Era."

WANTED for Restaurant, fully exp. 'Celliste, one able to sing preferred; 5½ hours daily, 3 meals free. Also good 'Cellist, Lady or Gent, for cinema, 3½ hours daily; used to good class music. Particulars to M. D., 30, Lonsdale-road, Oxford.

WANTED, Lady 'Cellist for 3 or 4 weeks; South Coast engagement; start 28th inst. Apply QUEENIE HOWARD, 81, Elgin-avenue, W. 9.

WANTED, a good 'Cello and Bass for pictures, 6 nights and 3 mats. Only capable men need apply. State terms and particulars to M.D., His Majesty's Picture House, Eastville, Bristol.

WANTED, 'Cellist, must have good loud tone; 6 nights only. Details and lowest terms to PICTURE HOUSE, Leatherhead.

WANTED, 'Cello, three shows daily, also Clarinet double Saxophone, and Drummer with tymps and effects; all must be first-class performers; for theatre in North.
Refs., salary, etc., Box 314, "The Era."

WANTED, 'Cellist, youth seeking experience; evenings, £2 5s., Tottenham district. 241, Seven Sisters-road, Finsbury Park.

WANTED, First-class 'Cellist, doubling either Banjo, Sax., or other instrument, suitable for dance work; long engagement in Birmingham hotel, with prospects of following summer season; quote for approx. 5½ hours daily, no Sundays. Photo., refs., and terms to M. D., 113, Herne Hill-road, S.E. 24.

WANTED, Double Bass to open Monday next; theatre business; 6 evenings, 1 matinee; terms £4 10s.; wire please. DURHAM, 16, Stanley-grove, Weston-super-Mare.

WANTED Immediately, good Clarinette, high pitch, for nine days' deputising, must be fully experienced. Wire terms and full particulars to MUSICAL DIRECTOR, Electra Palace, Queen-street, Oxford.

WANTED, Clarinet, flat pitch, double E flat Alto Sax., for Cinema, evenings only; thoroughly experienced; incompetents come at own risk; comfortable job; salary £3 12s. 6d. M.D., 41, King-street, Moston, Manchester.

MUSICIANS WANTED.

THE CINEMA BUREAU.
The Old Establishment for thorough Orchestral Tuition.
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To young musicians and others lacking orchestral experience.
We will turn your talent into money by making you capable of taking your place in an orchestra.
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FREE AUDITIONS DAILY.
Mornings from 10.30 to 12.30 daily
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WE HAVE EVERY FACILITY FOR PROCURING ENGAGEMENTS WHEN PROFICIENT.
ORCHESTRAS, QUARTETTES, TRIOS & SINGLE INSTRUMENTS SUPPLIED AT SHORTEST NOTICE.
GOOD DEPUTIES ALWAYS ON HAND.
THE CINEMA EMPLOYMENT AND SALE BUREAU
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18, Cecil-court, Charing Cross-road, W.C.2.
Gerrard 1414.
REG. L.C.C.

WANTED, Flute and Piccolo, fl pitch, to open Monday, Sept. 2 young man preferred. Terms, etc., M. D., Grand Cinema, Lincoln.

WANTED, 6 Lady and Gentlem Instrumentalists (4 Ladies an 2 Gents.).
Saxophone, Trumpet, Brass Bass, Banjo, Trombone, etc.
Must be good readers.
Trio or Quartettes will be entertained.
Write, with lowest terms, PIMPLE, Granville, Walham Green.

WANTED, First-class Alto, S doubling on Sop. and Clar., the provinces. Must be a good sig reader, young, and of smart appearan State lowest terms and full particulars to Box 315, "The Era."

WANTED for Bostock and Womb well's Menagerie, E F Sarbor and good Trombone; can join at once Apply H. HOLMES, Bandmaster, Satur day, Buckley; Monday, Tarporley, permanent address, c/o Messrs. Hollic Tentmakers, Chertsey.

JAZON & MONTGOMERY PRODUCTIONS.
WANTED to augment Syncopated Band for touring revue, Saxo phones (E flat Alto and B flat Tenor Violin, and Sousaphone.
Terms, refs., and when at liber JAZON & MONTGOMERY, 45, Lime street, Liverpool.

WANTED, Saxophonist for sound established North-country Dance Band.
Winter season, Hunt Ball and Golf Club work. Summer, Coast £2 per night. Retaining fee blank nights, according to at Double in Clar. preferre
Apply ROLAND H. POWE DANCE BAND SERVIC 14, New Briggate, Leeds

WANTED, First Cornet, th used to varieties; p given to one able to play solo stute age and full particulars o ance; permanency to suitable (M.U.). F. H. JEPSON, Mus. The Palace, Blackpool.

WANTED, a smart young Cornet player, or Saxaphone ladies' dance band. Box 350, Era."

WANTED for Gaiety Theatre, experienced Cornet and V (Repet.), used to high-class variety revue; open October 5.
Age, refs., and lowest terms, for ings only, first letter, RAYWO 158, High-street, Ayr.

WANTED, Solo Cornet and Clarinet Players; only first-class men need apply; age limit 30 years. For particulars, apply DIRECTOR OF MUSIC, Royal Air Force, Uxbridge.

WANTED, good Trombone, variety business; terms £5; refs. MUS. DIR., Coliseum, Cheltenham.

WANTED, 1st-class Trombone with jazz mutes, Trumpet with jazz mutes, also Sousaphone to double on other instrument; also other instrumentalists for London. Box 338, "The Era."

WANTED, first-class Trombone Player, also lady Clarinet, for London café. Apply W. GRAY, 12, Archer-street, Piccadilly, W.1.

WANTED, First-class Pianist, open Oct. 12; must be fully expd. in high-class cinema performances, or useless.
Apply, stating qualifications and salary required, to MANAGER, Shaftesbury Cinema, Portsmouth.

WANTED, Pianist for First-class Hotel, Scotland.
Sound permanency. Absolute sound experience, otherwise useless. Apply, stating experience, include photo.
Salary, £6 15s., and extras 7 days.
RONALD H. POWELL, Orchestral Director, 14, New Briggate, Leeds.

WANTED for a Cavalry Band serving abroad. Pianist, age 19—24. Liberal bounty. Apply C.B.3, Boosey and Co., Ltd., 295, Regent-street, W.1.

WANTED, exp. Orch. Pianist, six nights, one mat. Terms and partics. to A. C. SUTCLIFFE, Supreme Cinema, Old Colwyn, N. Wales.

WANTED, Orchestral Pianist for dance and straight; one who can double on another instrument if possible. Open Basingstoke, Monday next. Terms and references, first letter G. CASEY, 13, Gerrard-street, W.1.

KINEMA, ST. LEONARDS.
WANTED, First-class Orch. Pianist, commence Oct. 5, 4½ hours daily, no Sundays; perm. to really keen, ale experienced musician; state terms, a and previous exp. HERBERT COUZENS, 28a, High-st., Old Town Eastbourne.

WANTED for Restaurant, fully exp Orchestral Pianiste, 5½ hours daily, 3 meals free. Particulars, a photo., S.A.E., and lowest terms. Audition essential. Write M. D., 30, Lonsdale-road, Oxford.

WANTED Immediately, First-class Orchestral Pianist, used to high-class programmes and close fitting; hours daily, no Sundays; MANAGER, Cinema de Luxe, Leicester.

MUSICIANS WANTED.

VANTED, good experienced Violinist for small orchestra; twice ...htly cinema; M.U. terms. Photo., ..., etc., to HARRY THORLEY, ...ilion, Wombwell, Yorks.

VANTED Known,
MAURICE PIENA, LTD.,
...nvite you to inspect their New Premises at
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...TALOGUES FREE ON APPLICATION.

...ANTED, for small Picture Palace in Surrey, Orchestra comprising ...ist, Violinist, and 'Cello; two ...nces at 2.30, and two evening per...ances 6 to 10.30; must provide own ...ary with up-to-date numbers, and ...e played together. State inclusive ...s and reference to Box 350, "The ...."

...ANTED, Conductor, Pianist, ... expert, good showman, smart ...arance, assist management; must ...enial, tactful, thoroughly reliable; ...le large or small orchestra; tour-capable arranger, prepared to go ...where. Copies references, experi..., lowest salary, fullest particulars. ...ress ILLUSIONIST, Box No. 346, ...he Era."

...ANTED Known, a comfortable engagement is open to a good ...hestral Pianist; one who is con...sant with standard orchestral work; ...o Organist and 'Cellist as above. Apply, state full particulars, ...h salary for matinees and evenings to ...ANAGER, King's Picture Theatre, Exmouth.

...ANTED, First-class Orch. Pianist (M.U.), gent., for cinema; ...illiant, artistic player, good sight ...der, fully expd. very best class music ...van, etc.); M.U. terms, £3 10s. per ...k; half salary mats. (six per week); ...lition essential; open Mon., Sept. 28 earlier); comf. perm. to suitable man. ...pply with age, refs., and full partics. ...exp., to J. WATTS, M.D., Empire ...ture House, Warrington.

...ANTED, Pianist for Ballroom Dancing, must syncopate. ...ply between 4 p.m. and 6 p.m. to-day, ...ct. 19. ...URIEL SIMMONS, 15, Stratford...ce, W. 1.

...ANTED, Brilliant Orch. Pianist, also Mustel Organist (males), ...ema; evgs., 2 mats.; £4 10s. State ... when at lib., etc., to 2, Brentford...et, Moston, Manchester.

...ANTED, a First-class Drummer with Tympanies and full kit. ... NEW BOHEMIA CINEMA, ...'s End, Finchley, between 2 and ...o'clock, Saturday afternoon.

...ANTED immediately, first-class Drummer (tymps. and full kit); ...o Clarinet able to double B flat Tenor ...axophone if possible. Apply personally ... by letter to M. D., Picture Palladium, ...igh-road, Wood Green, N.22.

...ANTED, First-class Tympani Drummer, with full effects; ...ust be good man, or useless. Write, ...ating age and full particulars, also ...ary required (5 hours daily), to ...RANK VICARY, Musical Director, ...fodil Picture House, Cheltenham.

...ANTED Immed. (Cinema), Drummer with Tymps., etc.; evgs. ...ly; £3 15s. Also Vln.-Repet.; evgs., ...mats.; £3 10s. State age, etc., to 10, ...hmond-Avenue, Sedgley Park, Manchester.

...ANTED, to open September 28, First-class Drummer, with full ...ects; also good 2nd Violin and live ...olin Conductor; must be good showman, used to varieties and pictures and novelty musical interludes. Fullest particulars first letter, to Box ..., "The Era."

...ANTED, Drummer, leading orchestral experience; good opportunity; S.-W. London cinema; pay ...ording to abilities; necessary instruments required: commence Sept. 28. ...ply M. D., 29, Hamilton-st., Camden ...wn, N.W. 1.

...ANTED Known.
TO DANCE MUSICIANS.
...s your name in the New Dance Direc...y? Remember it will cost you ...thing. Stamp for reply if required. ...CIETY OF DANCE MUSICIANS, ...kew School of Dancing, 6, Chenistongardens Studios, London, W.8.

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WANTED, First-class (young and smart) Musicians for well-known North Country Hotel, experienced in ... straight and dance music. Leader ...anist, Pianist able to sing, Saxa...nist doubling on other instruments, ...ajoist doubling, and Drummer with ... kit (drums, tymps, tubular bells, ...lock, etc). All meals found in hotel. State terms and when at liberty. Only good and keen musicians entertained, others save stamps. "MANAGER," Box 335, "The Era."

WANTED, Dance Musicians, all lines; must be young, smart, have first-class experience; can double; for permanent engt. Write at once to Box 326, "The Era."

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We are THE Firm.

WANTED, for out of Town,
Good Cinema Drummer.
London applicants only.

THE APOLLO ORCHESTRAL AND CONCERT AGENCY,
Victory House,
Leicester-square, W.C.2.

WANTED, for the Colonies, first-class Dance Musicians. E flat Alto, doubling Clarinet; Trumpet, must be "hot"; Violinist, who doubles preferred. 6 days weekly, afternoons and nights. All travelling expenses paid. Write, stating age and full particulars, lowest terms, plus hotel accommodation, which is provided. Other instruments may write. Box 339, "The Era."

THEATRE ROYAL, PONTYPOOL, MON.

WANTED, First-class Violin-Conductor, to provide music for small orchestra; must be used to pictures and Variety. Full partics., lowest terms, and when at liberty, to GEORGE HENRY PITT, as above.

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Satisfaction guaranteed.
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22, Great St. Andrew-street, W.C. 2.

WANTED, a good singing Fox Trot, lyrics considered. JEFFERS, HARLEY AND JEFFERS, 63a, High-street, Chelmsford.

WANTED for the Band of H.E. the Governor of Bombay, the following instrumentalists: Two Violinists; Pianist, doubling with any strings; Orch. and Jazz Drummer; to re-engage or re-enlist, rank and pay of sergeant after 12 months. For further information apply to E. A. BARRATT, 11, The Dale, Letchworth, Herts.

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WANTED, engt. by first-class Orch. Pianist, hotel, cinema; 15 years' exp.; double 'Cello or Bass. MELLOR, 40, Heathwood-road, Winton, Bournemouth.

WANTED Known, ARTHUR H. SWANN, Orches. Pianist, dis.; expd. cinema, etc.; refs. 125, Hearsall-lane, Coventry.

WANTED, engts. by Dance Pianist. Town. Evenings only. Sight reader. Write P., 14E, Vera-road, Fulham, S.W.6.

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WANTED, engt. by BERNARD BARKER (Pianist and Accomp.), Dance Orchestra Vacant dates, apply 102, Harberton-road, N. 19.

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WANTED Known, expd. Banjoist requires engagements, series or single dates; audition given. S. C. T., 42, Howland-street, W. 1.

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"Wright has a great personality," continued Mr. Mills. "He is a great listener, and he seems to absorb every bit of information that comes his way. In my opinion **he is the greatest picker of songs in the universe.** Any number that Lawrence Wright works on goes over to a hit. You can imagine how pleased I am, then, to have him select our **'When My Sugar Walks Down the Street'** for a plug number. His first task will be to familiarise the British public with the meaning of the title. And that will be necessary."

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THEATRICAL GOSSIP.

"The Last of Mrs. Cheyney"—Anniversary of "Charlot's Revue"—The Stage Guild—Mansfield House Players.

"The Last of Mrs. Cheyney."

"The Last of Mrs. Cheyney," by Frederick Lonsdale, will be produced at the St. James's Theatre on Tuesday evening next. The cast will include Sir Gerald du Maurier, Mr. Ronald Squire, Mr. Dawson Milward, Mr. E. H. Paterson, Mr. Frank Lawton, Mr. Basil Loder, Miss Ellis Jeffreys, Dame May Whitty, Miss Gladys Grey, Miss Mabel Sealby, Miss Violet Campbell, and Miss Gladys Cooper. The scenes are at Mrs. Cheyney's house at Goring, and at Mrs. Ebley's. During the St. James's closure Mr. Gilbert Miller has taken the opportunity of having the theatre redecorated throughout. The curtain is announced to rise punctually at 8.30 on Tuesday evening. Immediately after the first night the author will sail for New York to produce the play there.

Anniversary of "Charlot's Revue."

Wednesday of next week, September 23, sees the first anniversary of "Charlot's Revue" at the Prince of Wales Theatre.

The Lillie-Lawrence Farewell.

The last two appearances in London of Beatrice Lillie and Gertrude Lawrence, prior to their departure for America, will be at a midnight farewell performance on Friday, October 2, and on Saturday evening, October 3, when the September "Issue" of "Charlot's Revue" will end.

Dorothy Dickson in October.

Dorothy Dickson will make her revue debut in the October "Issue"—on, or about, Monday, October 5. She will appear with Edmund Gwenn, Peter Haddon, Jessie Matthews, Hugh Sinclair, Henry Lytton, junior, and Maisie Gay. The programme will have eighteen new items.

Fellowship of Players.

The Fellowship of Players will give Shakespeare's comedy, "The Two Gentlemen of Verona," at the Playhouse to-morrow (Sunday) evening at 8.30. The theatre has been lent by Mr. Nigel Playfair.

The cast is as follows:—

Duke of Milan	Wilfred Walter
Valentine	John Gielgud
Proteus	Ion Swinley
Panthino	Michael Raghan
Thurio	Geoffrey Dunlop
Speed	John Laurie
Launce	Geoffrey Wilkinson
Antonio	Frank Macey
Eglamour	Godfrey Winn
Host	Philip Brandon
Julia	Florence Saunders
Silvia	Beatrix Thomson
Lucetta	Esme Luff
First Outlaw	Tristan Rawson
Second Outlaw	Noel Allinson

Play produced by Robert Atkins.

The comedy will be given in Elizabethan costume.

New Success for "The Punch-Bowl."

The revival of "The Punch-Bowl" at the Vaudeville Theatre has already met with remarkable success, and the "House Full" boards have been in constant use since the run was resumed. It will not be possible, however, to defer the rebuilding of this theatre, planned for November next, and the run of the "The Punch-Bowl" will be strictly limited, therefore, to the seven weeks originally fixed. Mr. Archibald de Bear is making arrangements for a subsequent visit of the entire London production to a few important provincial centres, after which he will put in rehearsal a new revue for which Norman O'Neill is writing the music. This he will present at the reconstructed Vaudeville Theatre, in conjunction with Messrs. Gatti, early in the New Year.

Mansfield House Players.

Following a public meeting held twelve months ago at which Mr. John Drinkwater was the chief speaker, the Mansfield House Players launched in conjunction with the officials of East Ham a scheme for providing the people of the Eastern Boroughs with good plays at popular "picture palace" prices. This scheme was organised on a subscription basis, four plays for 5s. 9d., and was so successful that during the year the number of subscribers rose to 500. These formed the nucleus of the audiences which filled the Town Hall at East Ham to its full capacity at every performance. The play which atracted most support was Mr. Shaw's "Pygmalion," and a feature of the season was a special performance of "The Merry Wives of Windsor" to 1,000 East Ham children.

On Monday next, before the opening of the second season, which is being extended to five plays, a combined subscribers' and public meeting is being held at the Town Hall, East Ham, at which Miss Lilian Bayliss will speak about the People's Theatre. The Mayor, Alderman N. Papworth, J.P., will preside, and other speakers will be Dr. Wheeler of the Stage Society and Alderman Davie.

The Mansfield House Players open their season at the Town Hall on October 1 with Mr. Shaw's "Fanny's First Play," preceded by Lord Dunsany's "The Glittering Gate." Margaret Omar will be the producer. The remaining four plays will be chosen from the following:—"The Likes of Her" (Charles McEvoy), "Cromwell" (John Drinkwater), "The Knight of the Burning Pestle" (Beaumont and Fletcher), "Dr. Knock" (Jules Romains), "The Great Adventure" (Arnold Bennett), "St. Joan" (Bernard Shaw), "Major Barbara" (Bernard Shaw).

"The Moon and Sixpence."

Following is the full cast of "The Moon And Sixpence," the six-scene adaptation, by Edith Ellis, of the novel of Somerset Maugham; to be produced at the New Theatre on Thursday of next week, September 24:—

Amy Strickland	Grace Lane
Maid	Helen Goss
Rose Waterford	Viola Tree
Charlotte Jay	Esme Hubbard
Richard Twining	Kinsey Peile
Lester Faraday	Leslie Banks
George Road	Sydney Bland
Maj. MacAndrews	Fredk. Moyes
Dirk Stroeve	George Elton
Charles Strickland	Henry Ainley
Blanche Stroeve	Clare Harris
Capt. Nichols	Tom Reynolds
Kahini	Arthur Tor
San	Edward Dignon
Tiare Johnson	Margaret Yarde
Ata	Eileen Sharp
Doctor Coutras	Frederick Moyes
Tane	Herbert Lugg
Ata's child	Baby Eva
Mr. Van Busch Taylor	Guy Pelham Boulton
Maid	Cathleen MacCarthy

Produced by Reginald Denham.

"In Walked Jimmy."

"In Walked Jimmy," a comedy of optimism by Minnie Z. Jaffa, will be produced at the "Q" Theatre on Monday. Following is the cast:—

Jimmy	George Manship
John	Ernest Hendrie
Arnold	R. Claude Pascoe
Higgins	Drelincourt Odlum
Bartlett	Frank Henry
Graham	Edwin Sykes
Bobbie	Henry Downs
Billie	Terence de Marney
Andy	Ernest Trimmingham
Officer	Allan Blackelock
Kitty	Cecil Fox
Miss Rogers	Marion Fawcett

Produced by Reginald Bach.

"Shakespeare and Service."

Miss Louise Regnis, the well-known Shakespearean actress, was the speaker at the Bath Rotary Club luncheon on Tuesday. Miss Regnis took as her subject "Shakespeare and Service," and charmed her hearers by her knowledge and the Bard's wonderful insight into human "service." Her splendid elocution was also a delight to listen to. She was loudly applauded at the conclusion of her address.

Winter Garden Matinées.

With the approach of the winter season the matinée performances of "Tell Me More," at the Winter Garden Theatre, on and after October 3, will be given on Wednesdays and Saturdays, instead of Tuesdays and Thursdays as hitherto. The last Thursday matinee will take place on October 1, and the first of the new matinees will coincide with the 150th performance of "Tell Me More" on Saturday, October 3. It may be remembered that the Saturday afternoon performances at the Winter Garden were discontinued during the summer, but now they will be resumed, with the addition of a Wednesday matinee, an innovation at this theatre.

Mr. Charles Doran and his Shakespearean Company.

Mr. Charles Doran and his company of Shakespearean players will commence their autumn tour next Monday, September 21, at the Theatre Royal, York, where the advance booking indicates a most successful week. The distinguished actor and his company are great favourites with the citizens of York, and the annual visit of Mr. Doran is regarded as one of the principal events of the theatrical season.

Mr. Doran has added several of the famous plays to his already extensive repertoire, and each play will be produced upon those highly artistic lines which is such a distinctive feature of all Mr. Doran's productions.

Most of the large towns and cities at which the company will appear during the next few months have been visited by them annually for the past five and six years. During the tour Mr. Doran will be the honoured guest of several leading literary societies, and numerous educational, municipal, and social gatherings.

BIRTHDAYS OF THE WEEK.

Many Happy Returns to—

Henry Arthur Jones—Sunday, September 20.
Arthur Roberts—Monday, September 21.
Clara Jecks—Tuesday, September 22.
Lillah McCarthy — Tuesday, September 22.
Arthur Croxton — Tuesday, September 22.
Sylvia Morris — Wednesday, September 23.
Gertrude Kingston — Thursday, September 24.
Leon Quartermaine—Thursday, September 24.
Ben Greet—Thursday, September 24.
Norman Forbes—Thursday, September 24.
W. H. Burton—Thursday, September. 24.
F. Baugh—Friday, September 25.
Morris Harvey—Friday, September 25.
C. B. Cochran—Friday, September 25.
Nellie Lonnen—Friday, September 25.
Yorke Stephens—Saturday September 26.
Edmund Gwenn — Saturday, September 26.
Angelo Asher—Saturday, September 26.
Ella Shields—Sat., September 26.

The Stage Guild.

At the request of the Federation of British Industries the Stage Guild is being represented at the inquiry into the condition of the British film industry, which has been undertaken with a view to making representations to the Government, through the Board of Trade, to induce it to take such action as will place British motion pictures on a basis to enable them to compete financially with the foreign product.

Miss Gertrude Kingston, who was appointed the Guild's representative, has been regular in her attendance at the meetings in question, the direct result of which was her series of articles published recently in "The Spectator."

Guild Productions.

Indefatigable in his endeavours to provide work for members of the dramatic profession, the late Arthur Shirley, during the last weeks of his life, was engaged on a scheme by which plays written by members of the Dramatists' Section of the Stage Guild and acted by its members, would be produced by the Guild, thus enabling its members to be seen in more important parts than managers give them in the ordinary way. Mr. Shirley's illness delayed the inauguration of the scheme. His death will not, however, result in its abandonment. Steps have already been taken by the Grand Council to push the matter forward, and an interesting announcement will, it is expected, be made shortly with regard to the first production. All the characters will be allotted to members of the Guild.

"Easy Money" at the St. Martin's.

The complete cast of "Easy Money," a new farce in three acts by Brandon Fleming and Sydney W. Carroll, which Dee Cee Tours will present at the St. Martin's Theatre on Wednesday next, will be as follows:—

Maud Leverton	Fabia Drake
Mr. Shutley	Arthur Hambling
Sir Maximus Leverton, K.B.E.	Griffith Humphreys
Joseph Smedley	Alexander Field
Abraham Lombard	Eliot Makeham
The Hon. Horace Slimminger	D. A. Clarke-Smith
Professor Horatio Bowe	Clifford Heatherley
Lt.-Col. Laney Faitour	J. R. Tozer
Crystal Carey	Olive Sloane
Robina Hill	Benita Hume
Hamilton Fortescue	Philip Wade
Percival Custard	Hay Petrie
A Furniture Dealer's Man	Alexander Field
Archdeacon Milfew	Lawrence Hanray
Inspector Green	Bryan Powley

The play has been produced by Mr. Basil Dean, and the action throughout the three acts takes place in the library of a dilapidated Elizabethan country house.

"MAGNETS."

Comedy Revue, written by Herbert Sargent and Con West. Presented by Arthur Longstaff at the Hippodrome, Devonport, on Monday, September 14.

"Magnets," which met with a very hearty reception at its first performance on Monday, and should have a long and prosperous tour, is a really good production. It has in particular one feature which many so-called revues lack: it does endeavour to burlesque every-day events. There are sixteen scenes in all, some of them being particularly pretty. The dressing and general mounting from start to finish are of the very best. The burden of the humorous business falls on Charles Higgins, a clever comedian who kept the audience rocking with laughter whenever he was on the stage. His best interludes were "The Re-Union" and "Cheering a Pal Up." His comedy make-ups were exceedingly good, and when he made his final appearance as a well-dressed youth, the contrast to his previous work was so marked that the audience greeted him with hearty applause. Mr. Higgins is cleverly assisted in many items by Miss Dorothy Ventom, a versatile young lady who quickly became a favourite. Her rendering of "Carolina" and "Dance With the Devil," were outstanding successes. Miss Rosie Walters, the possessor of a cultured voice, was heard to advantage in "There'll Come a Sometime," a melody quickly taken up by the audience. She also scores decidedly in a duet with Frederick Granger, "You For Me," one of the prettiest production numbers. Mr. Neville Delmar also did exceedingly well, particularly in an item dealing with the vicissitudes of a booking manager and an altogether too persuasive young actress as portrayed by Miss Ventom. Mention must also be made, too, of the finished violin playing of Mr. Eric Percival. One of the tit-bits was provided by Ernie Wilson and Fred Hyde, when they were "wrecked" on the desert. Other members of the company who contributed to the success were Tony Devigne, Marie Elaine, and Dorothy Leone. Praise should be accorded the Sixteen Dancing Magnets, a well-trained troupe whose contributions were heartily acclaimed.

Arthur Longstaff is responsible for the production. The music is by Harry Condor, and is very tuneful.

"THE EMPEROR JONES."

Play in Eight Scenes, by Eugene O'Neill. Presented at the Ambassadors Theatre on Thursday, September 10.

Harry Smithers	S. Victor Stanley
An Old Native Woman	Irene Howe
Brutus Jones	Paul Robeson
The Congo Witch Doctor	Julian Andrews
Lem, a Native Chief	Varies A. Davies

The first-night thrill of "The Emperor Jones" would have been so much keener if one had heard nothing about O'Neill's famous play. Too much had been reported about its moving effect in America, when people often had to leave the theatre during the play. The performance at the Ambassadors is not as thrilling as all that.

Then, too, one had read the play in Jonathan Cane's edition of O'Neill's works. It is an essay in a very difficult form; an experiment which, in the writer's opinion, the talented dramatist did not succeed completely in bringing off. And Mr. Paul Robeson, the negro actor who played the part in America for the later part of the run, never quite succeeded in suggesting the full terrible horror of the fugitive nigger's fight against the darkness of the forest peopled with the lurid phantoms of his own imagination. Although, if he had done so, it is doubtful if one could have stood it comfortably.

The scheme of the play is now well known. To reduce it to its barest outline one need only repeat that Brutus Jones, a negro Pullman-car attendant, escaped from prison in the United States, makes his way to an island in the West Indies, and in a short time imposes upon the native credulity so that he becomes their emperor. He has a certain shrewd wisdom and amasses wealth, which he carefully deposits in a bank on the coast. For he knows that one day his subjects will rediscover their power and turn on him. The play opens at the beginning of the rebellion, which is earlier than he expected. All his servants have gone to the hills, and a white trader (a cleverly-drawn character) breaks the news. But the "Emperor" has made his plans; food has been deposited at the edge of the great forest between the palace and the sea; he knows all the tracks; he is confident that he can get away.

Except for the last scene, when he is brought in dead by the natives, the rest of the play is a monologue. He does not find his food, he loses his way, and in six short scenes we watch the poor wretch limping from terror to terror in the forest. Accompanying him is the incessant, ever-increasing sound of the tom-tom, which gets louder and more insistent as the play progresses. His distracted mind peoples the weird spaces with visions, and at times the creatures of his nightmare move to the automatic rhythm of the hideous drum. Some of the phantoms are extraordinarily real, but more impressive were the moments when the nigger relapses into an old spiritual or remembers in a half-coherent way portions of the prayer in the Baptist chapel. Finally, he gets back to where he started, and one of the really great moments in the play is when the great body is hauled in by the natives before the chief.

Mr. Robeson has a magnificent presence and a gloriously rich voice, but he was at his best when one could see his face in the finely-written opening scene. By the nature of things it was necessary that the greater part of his monologue should be spoken on a stage that was practically in darkness and the actor was unable to suggest all the tragic horror by his voice alone, but one is taking a very high standard in criticising either the acting or the play, for beside most other plays and performances in London "The Emperor Jones" stands out as an attempt that has just failed to be a great work of art. Mr. S. Victor Stanley acted the part of Smithers, the white trader, with extreme cleverness.

Preceding "The Emperor Jones" was a one-act play, also by Eugene O'Neill, entitled

"THE LONG VOYAGE HOME."

Fat Joe	A. G. Poulton
Nick	Edwin Ellis
Mag	Zillah Carter
Olson	Milton Rosmer
Driscoll	Sydney Morgan
Cocky	Edward Mervyn
Ivan	Stafford Hilliard
Kate	Gwendolen Hill
Freda	Mary Newnham-Davis

Two Roughs — Clayton Bentley and John Clifford

This study of low life near the docks is one of the least notable of all the O'Neill plays. It may serve a purpose as a piece of propaganda levelled against the evils that beset foreign seamen when they land after a voyage, but its artistic value is little or nothing. This unrelieved piece of grim realism was produced at the Everyman a short time ago. The present production has an excellent cast, in which Mr. Milton Rosmer as the charmingly simple Swedish sailor, Mr. Sydney Morgan in the part of a boisterous Irishman, Mr. A. G. Poulton, Mr. Edwin Ellis, and Miss Mary Newnham-Davis figure most prominently.

Both plays have been produced by Mr. James Light.

The large block of property in the city of Exeter comprising the Hippodrome, four shops in Northernhay-place, and three shops in High-street, was recently offered for sale by auction by Mr. Lee Wright, F.S.I. Bidding commenced at £25,000 and proceeded briskly to £40,000, at which price the entire property was knocked down in one lot to Mr. Percy Adams, the lessee of the Hippodrome.

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"UNCLE TOM'S CABIN"

At Coventry.

Musical Version of the Story by Harriet Beecher Stowe. Adapted by Harry Mear and Charles Cullum. Produced by Percy Nash at the Coventry Hippodrome on Monday, September 14.

Edward St. Clair	Charles Cullum
Simon Legree	Percy Rhodes
George Shelby	Friend Kemp
Lucy Rivers	Dorothy Turner
Cassy	Peggy Kurton
Little Eva	Iris Adair
Liza	Gladys Steer
Uncle Tom	C. H. Chivers
Sambo	Frank Cumminger
Jeff	Andrew Pace
Angel	Irene James
Topsy	Iris Mackie
Planters	Eric Blyth, Fred. Johnson
Sand Dancer	Frank Cumminger
Jim Crow	Eddie Emerson

The wide publicity given to this production as the outcome of the edict issued by the Lord Chamberlain respecting certain dresses worn in the slave market scene, coupled with the evergreen popularity of the old story, resulted in two full houses on Monday evening, and these gave the piece an enthusiastic send-off. The dresses had been amended to short white frocks with large and brightly coloured wraps for the slave girls, and a dress of white chiffon trimmed with gold braid for Miss Peggy Kurton as Cassy. Throughout there was nothing which could be construed in any way as objectionable. On the contrary, it was a bright entertainment, notable for its swift changes from grave to gay, from comedy, dance and song, to melodrama and tragedy, and back again which were skilfully and effectively blended.

Those familiar with the old story found numerous changes, although the essential lines of the main theme have been retained. A new character introduced to maintain the love interest in that of the heiress, Lucy Rivers, and, for purely comedy purposes, Jim Crow as St. Clair's negro valet. Neither Uncle Tom nor St. Clair die in this version, and Little Eva appears as St. Clair's sister. The ice scene is omitted, the action opening on St. Clair's cotton plantation, where the arrival of Legree and a fateful throw of the dice, manipulated for the occasion by the latter, brings about the downfall of St. Clair and the sale of his slaves in New Orleans market, a scene designed from an old print of 1852. Then comes a swift plunge to melodrama and tragedy, for Legree, having purchased all the slaves, finding Cassy, the charming Creole slave, at his mercy, presses his attentions upon her, and, when rejected, orders Uncle Tom to flog her. The latter's refusal brings Legree to him with the whip, which is about to descend when Lucy Rivers comes upon the scene, and Legree swiftly changes his amorous desires to her, but is again foiled, this time by St. Clair. A fierce struggle ensues, and Legree is gaining the day, when a shot from Uncle Tom brings his evil career to an end, and paves the way for a happy ending with the marriage of St. Clair and Lucy Rivers. Between this sequence of events comes the death of Little Eva, a scene presented on familiar lines, but with an effective tableau at the close, wherein a resplendent angel is seen receiving the little girl's spirit.

The musical portion of the entertainment introduces songs and chorus numbers, opening with "Dear Old Southland," by the sprightly chorus of Creole beauties and Octoroon dancers. A serenade, "In the Moonlight," by Eddie Emerson, concludes with a clever acrobatic dance, while his new duet and dance with Iris Mackie (Topsy), "Pretty Little Girlie," was one of the successes of the evening. Miss Kurton's "Dreamboat" song goes well, and "Florida," as sung by Gladys Steer and chorus, is another delightful number. Eddie Emerson also revives such old plantation favourites as "Sleep, Picanniny," "Dolly Daydream," and "The Lily of Laguna." Dorothy Turner has a pretty musical monologue, "Memories of Youth," set off by tableau and the singing of such songs as "My Old Kentucky Home" and "Poor Old Joe." There are also specialities by a sextette of negro instrumentalists and plantation singers, including Martinetti and Wallace, who contribute many of the genuine old negro spirituels, such as "Swing Low, Sweet Chariot" and "Steal Away," the latter being sung with the chorus prior to and after the death scene of Little Eva.

The comedy element finds its foremost exponents in Eddie Emerson and Frank Cumminger, who provide up-to-date items of a comic character on "nigger-minstrel" lines, their invisible banjo skit being one of the tit-bits. Iris Mackie, as a mischievous-looking Topsy, renders capable assistance.

The dramatic quality is also powerful, with Charles Cullum as a dignified St. Clair, and Percy Rhodes as a sufficiently arrogant and repulsive Legree, while a negro actor, C. H. Chivers, gives a quiet but capable study as Uncle Tom. Of the ladies, Dorothy Turner is a stately but sympathetic Lucy Rivers, and Peggy Kurton a vivacious, fiery Creole in the rôle of Cassy. Iris Adair, in the juvenile part of Little Eva, is natural and effective, but Iris Mackie, although making the most of her opportunities as Topsy, might be given more to do with advantage. Frank Cumminger, in addition to his work with Eddie Emerson, scores a big success with his sand dancing. The performers were loudly cheered at the fall of the curtain.

Mr. Frederic Baugh is the general manager, and Mr. H. West the musical director, for this production.

BETWEEN OURSELVES.

By "ADAM."

A teetotal night club is to be opened in Regent-stret. An appropriate slogan would be "Hops Without Hops."

"It's Right Here For You, And If You Don't Want It, It's No Fault of Mine" is the title of a new American number. It will be over here at length shortly.

And if brevity's the soul of wit, the title sure ain't funny.

A queueing space is to be provided inside the picture house to be erected on the site of the Empire. Cooing spaces are equally important.

The keen competition for the touring rights of "The Gorilla," now secured by Fred Warden and Karl Hooper, must have suggested a kind of gorilla warfare.

Holborn Empire Cricket Club beat East Dulwich last Sunday by an innings and 26 runs. The losers must have suffered from Fitz.

The non-arrival of the scenery for the revue, "Served Hot," at Dover, last week, proves that there isn't so much in a name after all.

"Posh," the Hannaway Brothers' latest revue, has been booked up until April, 1926. Poshession (of dates) is nine points of the draw.

"The Manchester City and United Football tears attended the first house of the Hulme Hippodrome on Monday," says a local paper. That compositor will have to cry, cry, cry again.

It is to be hoped that "Easy Money," which comes to the St. Martin's next Wednesday, will keep the interest sustained.

"Taffy" is to replace "The Cherry Orchard" at the Royalty. It will not go to Pwllheli, as some of the Welshmen evidently wished.

A popular American song is called "Won't You Win, Little Horsey, For Me?" But little Horseys have the unfortunate habit of answering in the negative.

Miss Eva Moore stated at the Eastbourne Rotary Club that the profession was not, as some people thought, "all beer and skittles." And we know of some cases where there's neither cheer nor victuals.

THE REALM OF MUSIC.

BRITISH NATIONAL OPERA COMPANY.

An event of the B.N.O.C.'s autumn tour will be the presentation, at the Manchester Opera House in November, of Wagner's "Ring" divided into six performances instead of the customary four. In this way, not only can the work be given without cuts, but each performance may open at the reasonable hour of 7.30. "Rheingold," which presents no difficulties in the way of over-lengthiness, will, as usual, be given on the first evening by itself. On the second, Acts I. and II. of the "Valkyrie"; on the third, Act III. of the "Valkyrie" and the first act of "Siegfried." The fourth evening sees the finish of "Siegfried"; the fifth, the prologue and first act of the "Dusk of the Gods," leaving Acts II. and III. for the sixth and last. Albert Coates is to conduct, and several of the artists who sang in the memorable English "Ring" at Covent Garden with Dr. Richter are to take part, these including Edna Thornton, Walter Hyde, and Robert Radford. Others in the casts will be Florence Austral, Frank Mullings, Muriel Brunskill, Walter Widdop, Robert Parker, May Blyth, Constance Willis, and Frederic Collier. Besides the "Ring," Wagner is to be represented at Manchester by his "Tristan and Isolde," "Tannhäuser," and "The Mastersingers." So that Mancunians are indeed to be favoured with a real three-weeks "festival."

THE CHELSEA MUSIC CLUB.

Chelsea music, old and new, is to provide the entire programme of one of the Chelsea Music Club's concerts this winter. This, indeed, is an excellent idea. The works in the first—the old—part of the concert are by Christopher Gibbons, Matthew Locke, and other composers of the period whose music was performed at Sir John Danvers' house, which stood on the spot now occupied by Danvers-street; and at the house of the Duchess de Mazarin, in Paradise-row, a thoroughfare still recalled to the memory of Chelsea's oldest inhabitants. Christopher Gibbons was, of course, organist at some time to Sir John Danvers. Purcell, too, will not be forgotten, for his "Dido and Æneas" was composed for "the School for Young Ladies at Chelsey"; and certain songs written by Tenducci to be sung at Ranelagh will be heard. In the second part the music of living Chelsea composers—Vaughan Williams, John Ireland, Peter Warlock, among them—is to be performed. This concert, the fifth of a series of six, takes place on February 9. So far, the dates of those that come before it are apparently not yet fixed, save that of the first, the opening one, on October 20. For this initial programme the Music Society String Quartet, led by André Mangeot, and Cortot, are responsible. Casals is to give the first performance of a new sonata for 'cello and piano, written for him by a clockmaker of Barcelona, at the second concert; and at the third and fourth Reinhold von Warlich is to sing and the Capet Quartet to play. All the concerts take place, as before, at the Town Hall. With the subscription to the series limited to a modest guinea for the ordinary public and half-a-guinea for students, people from all over London should crowd to Chelsea this winter. Besides subscribers, the Club wants members, and admits them for an annual payment of half-a-crown.

THE CHENIL GALLERIES.

A distinguished series of recitals by Dorothy Silk, Sybil Cropper, John Goss, and Mark Raphael, with, as their coadjutors, Victor Beigel, Dr. Ernest Walker, and George Reeves, is to mark the inauguration of the new Chenil Galleries in the King's-road, Chelsea, in October. There has been no difficulty in finding support for the venture. Subscribers have come forward literally in their hundreds. It should be noted that the subscription to the series is but a guinea. The recitals will be given fortnightly, beginning on the 13th of the month, in the Music Room, which is excellently suited to concerts of the more intimate kind. As to the programmes, it is understood that lovers of German lieder are to be specially catered for. Many of the finest songs of Schubert, Schumann, Hugo Wolf, Brahms, and so on, will be heard during the series.

CHILDREN'S ORCHESTRAL CONCERTS.

It is now certain that Mr. Robert Mayer's good work on behalf of London's musically-inclined children is not to be interrupted. There is to be a further series—the third—of those admirable orchestral concerts at the Central Hall, numbering nine, all of which are to take place on Saturday mornings during the coming winter and spring. The conductor is again to be Dr. Malcolm Sargent, and the orchestra, made up of members of the different London bodies, is once more to be led by Mr. Samuel Kutcher. Also, as before, the rule is to be that no adult shall be admitted who is unaccompanied by a child or children. A treat of a very special kind awaits the audience at the second concert on October 31, when Albert Sammons is to play the first and last movements of the Mendelssohn violin concerto. In the same programme is Byrd's Fantasy for Strings, the Andante from Beethoven's Second Symphony, and Weber's "Oberon" overture. Nor is there any lack of attractiveness in the other concert already arranged, the opening one on October 10, at which will be played one of Bach's Brandenburg Concertos, a Mozart Divertimento, a Beethoven Symphony, and Schubert's "Rosamunde" overture. Seats cost 2s. reserved, 1s. unreserved, and tickets may be had from Madame Lily Henkel, 72, Hamilton-terrace, N.W. 8, or from the Central Hall.

NEW PUBLICATIONS.

For the Pantomimes.

The great popularity of "The Fairy Dreamboat" in "Sunshine Sally" marks out the song as a first favourite for the forthcoming pantomimes. For principal girls and fairy queens it should prove just the thing. The verses, addressed to a child, are calculated to appeal to the child in all of us. The tune is one that everybody must hum who hears it. Maurice Scott is the composer of the music; Alan Firsk the writer of the lyric; and the song is published by the Maurice Scott Music Co., 102 Charing Cross-road, in their sixpenny edition. A picture on the cover, of children setting sail in a decorative canoe, gives a hint of the "production" possibilities of a number which undoubtedly might be made a most attractive feature of a real children's pantomime.

PAXTON'S DRUM "METHOD."

W. Paxton and Co., Ltd., publish, at 2s., a comprehensive "Jazz and Orchestral Drum Method." The times are certainly ripe for something of the kind, and more than ripe, for never surely in the whole history of the instrument has the drummer's art attained the pinnacle it occupies to-day in orchestral music. This "method" begins with the rudiments of music as applied to drums, and goes on to give a diagram and description of a jazz-drum set and to tell how to manipulate it. There are lessons on how to play the side drum, the gong drum, and tympani, or kettle-drums, with exhaustive exercises for each instrument. There is also a useful chapter on jazz "effects" and how to make most of them. At the end of the book will be found the combined drum parts from several well-known compositions by Charles Ancliffe, T. W. Thurban, Sydney Baynes, and others, and also a movement from the Fifth Symphony of Beethoven.

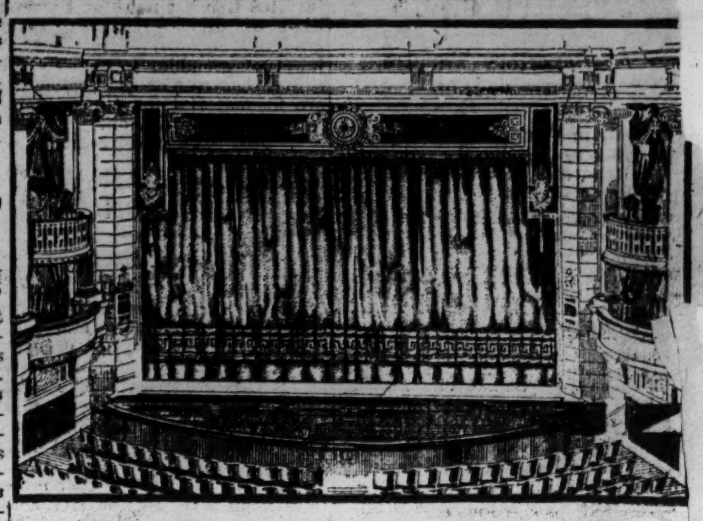
ASCHERBERG, HOPWOOD AND CREW, LIMITED.

Fox-trots and a Ballet Suite.

H. M. Tennent, the composer of "When You and I Were Dancing," has turned out a new song fox-trot that bids fair to outdo in popularity that of its predecessor. Its title is "As the Days Go By." Mr. Tennent, it seems, was lately in America, where he took the opportunity to study Yankee syncopation at first hand. Here he uses his knowledge to the best advantage, and adds an original touch of his own that makes for distinction. There is no doubt about the music's ear-haunting character or its stimulating rhythmical quality.

Another vocal fox-trot of the moment published by the same firm, Ascherberg, Hopwood and Crew, Limited, is Franz Lehar's "Parisian Blues," which will be remembered by those who visited "Clo Clo" as one of the chief hits of that Adelphi Theatre success. It is a new Lehar, not the Lehar of "The Merry Widow," who has written the "Parisian Blues," a Lehar influenced by the prevailing passion for transatlantic syncopation. This delightful tit-bit of modern melody might almost have been invented by Gershwin or Youmans. Other tuneful numbers in "Clo Clo" include the "Tonga Bay" fox-trot, "I'll Dream of You" (a typical Lehar waltz, this), and the two Max Darewski songs, "Marry Me, Do," and "Till the Band Comes Home."

Described as a Hogarth Impression, Roger Quilter's ballet suite, "The Rake," first performed in C. B. Cochran's "On With the Dance," takes as its "programme" the following basis: "The Rake is seated at supper while his wanton companions disport around him. The negro Cupid is busy with bow and arrows, plumbing the hearts of his victims. While the revellers seek their pleasure, the sages are rapt in contemplation of their globe, and the window frames the faces of a curious, silent crowd of onlookers. Musicians play, and the dance is worked up into a mad passionate whirl." Quilter has never written anything more effective or fuller of dramatic contrast than these five numbers: "Dance at the Feast," "The Lighthearted Lady," "The Frolicsome Friend," "Allurement," and "Midnight Revels." The suite is now published for pianoforte solo as well as for full or small orchestra, and in either dress is immensely attractive music.



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STROLLING PLAYERS' AMATEUR ORCHESTRAL SOCIETY.

The prospectus of the Strolling Players' Amateur Orchestral Society, already available, gives particulars of three concerts arranged to take place at Queen's Hall during the coming season. Mr. Joseph Ivimey, the Society's conductor, will, of course, be in command on each occasion. At the first concert, on December 10, Beethoven's Eighth Symphony is the chief orchestral work, with Brahms' "Academic" overture to open the programme. Miss Harriet Cohen is to play the solo part in a Mozart concerto, and Mr. Frank Phillips is to sing Tchaikovsky's Theme and Variations. Saint Saëns' violoncello concerto (Mr. Gerard Hekking), Berlioz' "Carnaval Romain," and Weber's "Preciosa," make up the scheme of the second on February 18, to which Miss Joan Cross also contributes vocal music. At the third and last concert will be played Dvorak's Symphony No. 4, Beethoven's violin concerto with, as soloist, Miss Sybil Eaton, and the Prelude to "Tristan and Isolde." The vocalist is Mr. Roy Henderson.

An audition for intending members is to be held on Wednesday, September 30, at 6.30. The Society's Hon. Secretary, Miss Winifred Elder, 9 North-gate, N.W. 8, will give particulars on application.

The Royal Philharmonic Society's season opens at Queen's Hall on October 29, when Albert Coates is to conduct. There are to be seven concerts, one each month, the series ending on April 29. The conductors at the second and following concerts are to be Sir Edward Elgar (November 19), Dr. Malcolm Sargent (December 3), Rhené-Bâton (January 28), Paul Klenau (February 25), and Sir Landon Ronald (March 18).

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"BERT'S GIRL"

At Repertory Theatre, Birmingham.

Comedy in Four Acts, by Elizabeth Baker. Produced at the Repertory, Birmingham, on September 12.

Mrs. Walters.....Isabel Thornton
Bert ..... Patric Curwen
Basil ..... Andrew Churchman
Iris.....Viola Lyel
Evelyn ..... Joan Wellings
Stella Marsh.....Dorothy Black
Daisy ..... Margaret Gaskin
Mrs. Tatt ..... Madge Trenchard
Edgar Tatt ..... Keith Pyott
Martin Trent ..... George Howe
John Puttock ..... Frank Moore
Stephen Quinton.....Arthur Blanch

The Birmingham Repertory Theatre has reopened with the presentation of this new play by Elizabeth Baker, author of "Chains." While it is described as a comedy, essentially it is a philippic against nature and the sex instinct in nature, not the most promising material for comedy. Nature's blind propensity for propagating degenerate types. Reduced to these terms, it sounds more like a philosophical treatise than a theme of the stage, but the audience which saw the first production of "Bert's Girl" found in it abundant mirth, and pronounced it a very clever play, a verdict which was emphasised by an almost fervid demonstration at the close, with an enthusiastic call for the author.

And it is clever, too. The motif is pursued with an almost savage intensity. As for the comedy element, it is sincere rather than subtle, but its humour is rendered as lightsome as may be by Isabel Thornton and Madge Trenchard, while the antics of parvenu vulgarity exhibited by their associates provide a good target for the moralisings of Martin Trent, who is in revolt against the commonplace. George Howe almost succeeded in making the crooked old misanthrope convincing. He is not without reason in his animus against nature, for he is one of nature's satires, the offspring of a drunken consumptive mated with an epileptic. To make him more grotesque, nature has given him a love of abstract beauty, the Greek conception of beauty, unrelated to any deeper spiritual emotion. The sordidness and petty conventionalism which are second nature to his kinsfolk and their circle are too much for his neurotic idealism. The idealist wanders in and out amid the antics of suburbia like a satyr. He is looked upon as a madman by most of those who come near him, but nephews and nieces have to propitiate him for the sake of his money.

Bert Walters, common of the commonplace, brings "his girl" into this circle. She turns out to be an unsophisticated young woman who does not seem at home in the fœtid social atmosphere of Fulham. (Bert and his tribe live at Fulham, but they call it Chelsea, so the programme informs us.) Uncle Martin finds his affinity in Bert's girl, though she is too ingenuous to know why she prefers the studio of the uncouth apostle of beauty to the gaudy drawing room of Mrs. Walters. Nature shows what she can do with her victims by making Bert disgustingly drunk. Uncle Martin, who has vowed that the vestal shall not be mated to the clod, assists this trick of nature with great gusto. Spiritual cataclysm ensues. Bert's girl breaks off the match with self-reproachful tears, and Uncle Martin's altruistic purpose of preventing the multiplication of Bert's along that particular line is accomplished.

The acting is excellent. Isabel Thornton invests the part of Mrs. Walters with a spacious good nature which might have suggested to Uncle Martin's crabbed mind that the decadence that so infuriated him has not bereft womankind of all its lovable qualities. Madge Trenchard's Mrs. Tatt is a jewel of amiable, incoherent garrulity. The rest of the degenerates are fit material for Uncle Martin to sharpen his irony on.

MR. ISRAEL ZANGWILL'S SEASON

At the Fortune.

At the Fortune Theatre just now there is a very interesting venture. Mr. Israel Zangwill started a season of his own plays on Saturday evening last with a new production of "We Moderns." The play, which was recently taken off at the New Theatre, has a new cast with the exception of Miss Dora Gregory, who has been wisely retained in the part of that downright good sort, Joanna Herzberg, the lady journalist, who is a friend of all parties.

It is still felt that the play would be improved if it were cut. There is so much that is vital and clever in it that it is a pity that it had not been pulled together and reshaped for the new production. At its best "We Moderns" contains real wit and a good deal that is observant and wise; but some of the pyschology still strikes us as unsound, and one or two of the situations have been clumsily revised.

Miss Nancy Atkin now plays the rebellious Mary Sundale. This young actress has great vitality, can speak well, and is able to express emotion when it is called for, as it is at the end of the play. Mr. H. St. Barke West was good as her father, and Miss Jane Bacon had some genuinely poignant moments in the second act as Dorothy Wimple. Mr. George Owen was not well cast as the modern degenerate Oscar Neat. Miss Mary Grew's occasional appearances as Madame Moskowski added colour to the play. Good sound work also came from Mr. Lawrence Ireland, Mr. Clifford Cobbe, Miss Constance Robertson, and Mr. H. Halladay-Hope.

On Wednesday afternoon there was a revival of "Merely Mary Ann."

O'Gorman.....Charles R. Stone
Jim Blaydes.....Lawrence Ireland
Lancelot.....Frank J. Randell
Peter.....William Lorrimer
Herr Brahmson.....George Owen
Rev. Samuel Smedge
Charles R. Stone
Lord Chelmer.....Clifford Cobbe
Mrs. Leadbatter.....Dora Gregory
Rosie.....May Grew
Mary Ann.....Jane Bacon
The Sisters Trippet
Joy Page and Peggy Merson
Lady Chelmer
Constance Robertson
Dick ..... Dick
Goward.....H. Halladay-Hope

This pre-war comedy was first presented at the Duke of York's Theatre twenty-one years ago. Old-time playgoers will remember that Mary is a "slavey" of the old kind, in a third-floor-back type of boarding-house. She is a "romantic," and her innocence and fresh outlook act as a spur to the flagging spirits of a young composer, Lancelot, who is the runaway son of a baronet. Between these two springs up a strange friendship, and just as he is planning to take her away with him comes the news that she is a millionairess. The situation is difficult for young Lancelot. Now that she is rich he cannot consent that she should live with him as his mistress; and because of the difference of birth it is obvious that marriage is out of the question. Hence there is a tearful parting, but six years later, when Mary has become a "lady," all ends happily.

The story is heavily sentimental. It is loaded with "sugar and spice, and all things nice"; but one may have a repletion of these

(Continued in following column.)

"DAILY DOINGS."

Mr. Ernest Dottridge successfully launched a new musical absurdity, "Daily Doings," his own original idea, at the Empire Theatre, Ashton-under-Lyne, last week. It is just a merry burlesque, full of diverting comedy, bright, tuneful melody, and nimble dancing. It purports to show how the stay-at-home factory-worker spends his holiday. The opening is the exterior of a cotton factory, and following on there is an interior of the mill, with cotton machinery in motion, and factory lassies assemble in the mill, and indulging in choral manœuvring in merry mood. In subsequent scenes London is reached, and the platform of Euston Railway Station is the scene of a farcical interlude, where the comicalities of Lena Brown and Jack Williams, the two chief fun-makers, create roars of laughter. Subsequently Wembley Exhibition is pictured, and the D.D. Continental troupe of dancers are watched with great interest, the revue concluding with a grand finale at the Cabaret Hotel, in which the famous Westminster Band, conducted by Rex Rickards, is the feature.

The annual wakes' festival of the Northern cotton workers, and other kindred operatives, is made a feature in the burlesque, and great sport is enacted on the "wakes' ground."

Miss Lena Brown scores as a comedienne in character sketches, and she is especially great in the exposition of the cantankerous female. She sings her songs in characteristic style, including "I Want a Man," and "S'nice Little Oyster," and evokes hearty applause. Mr. Jack Williams and Lena Brown keep the fun going with their funniosities and smart repartee. Miss Frances La'Fond, a sweet-voiced soprano, sings some very tuneful melodies. Miss Dolly Dubois also sings well, her numbers including "I'd Someone Else Before I Had You." Mr. Ernie Dubois appears to advantage as the Introducer, also in a duet, "Me and My Boy Friend," with Dolly Dubois, and the duet, "All Day Long." Mr. Teddy Francis must not be forgotten as a sketch artist, also Dicky Burge, Frank Pine, Aggie Beech, Jim Rallis, and others. The D.D. Continental troupe of dancers, masqueraders, mill girls, jazz and choral singers, are a distinctly clever company of artists.

Mr. Herbert Harwood is responsible for some tuneful music.

(Continued from preceding column.)

good things. Miss Jane Bacon presented a very pathetic figure as Mary Ann. Her tears and smudges were, however, always becoming, and there were moments of genuine pathos in her study of the little slavey. Mr. Frank J. Randell made Lancelot as attractive a figure as possible. Miss Dora Gregory's appearances as the lodging-house keeper were always welcome. She gave a most humorous and altogether delightful interpretation; and Miss May Grew was good as the daughter.

Ann Mozart.

A few days ago Ann Mozart—the talented daughter of the famous comedian—joined the cast of "Cupid Whispers," in which she plays a small comedy part, and will be seen in town next week at the Olympia, Shoreditch. Ann is the possessor of a phenomenal voice, and surprised many who saw her supporting her father in his sketches in a comedy rôle, when she gave an excerpt from "Samson and Delilah."

"WILDFIRE"

At Birmingham.

"Wildfire" has no great pretence to be a revue, though it embraces certain revue features. It is a collection of sketches interspersed with tuneful songs and picturesque settings in which the vocal and dance scenas form a highly-pleasing diversion. It received a cordial welcome at the Birmingham Hippodrome on Monday evening. There are sixteen scenes, of which six are comedy ones. In three or four the Porth Quintette appear to lend them distinction amid attractive stagery, notably the dual items, "A Night in Napoli" and "Italian Salad," the Gretna Green runaway match, and the fishermen scene. Presented by the Vernon Productions, it reflects no little credit on Mr. Ben Taylor as producer, as he displays an eye for effective groupings. The book is by Mr. Harold Simpson, whose comedy drew many a laugh. "A Quiet Rubber" was capitally done, with Syd Howard, who leads on the comedy side, an excellent foil to his domineering wife, artistically played by Jennie Gregson. In "Labour Up to Date" and "The Pushful Plumber," Syd Howard showed his versatility, with Miss Gregson again prominent in character acting as the widow. The duologue and song, "I'm in Love With You," showed them in another and lighter aspect. Miss Billie Trevelyan makes an engaging artist. Jack Marks effervescently assists in the fun, and Albert Wayne sings and dances with zest and agility. Harry Evans appears in support of the comedy acts. On the musical side, Olga and Renee Stocker, afford much enjoyment, the former being the leading lady vocalist, and both dancing in pleasing fashion. Claire Leslie, too, dances in the coster scene. The chorus is pretty and alert, singing and dancing with delightful movement, and being dressed with originality and colourful taste. The show concludes with a pot-pourri of dances, ending on a note of comedy. Herman Finck is responsible for the music, and Donovan Parsons for the lyrics.

ISLINGTON EMPIRE.

"The New Splinters"

At this popular resort on Monday night a crowded house gave a big welcome to Lew Lake's production, "The New Splinters," which proves a worthy successor to the original show. Written, devised, and staged by Arthur Rose, and produced under the personal direction of Lew Lake, the cast is again headed by Hal Jones and Reg. Stone, who are supported by a most talened company. Hal Jones proves a great favourite, and was given a hearty welcome; while Reg. Stone appears more ladylike than ever, and shares honours of the evening with the former. Both are seen at their best in the "Passports" scene, which is cleverly done and gains abundant laughter throughout. Richard Nellor with his fine tenor voice has many opportunities, and his "Gretna Green" number, in which he is assisted by the chorus, is excellently rendered. Other members of the cast who give valuable assistance are Fred Hearne, W. B. Willby, and John Mortimer. A feature of the show is the clever singing and dancing of the male chorus, who prove themselves equal to the modern beauty chorus. Produced upon a lavish scale "The New Splinters" reflects great credit on all concerned, and Mr. Lake and his associates deserve another long and successful run with the show. The beautiful wardrobe is by Madame Dupont.

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"FOLIES BERGERE REVUE"

Mr. Tom Arnold's production, the "Folies Bergère Revue," crowded the Brighton Hippodrome from floor to ceiling on Monday, where it made its first bow to the English public. Straight from Paris the scenery and dresses surpass all description with their bewildering beauty. Mr. Joseph Haymen, producing the show, deserved the applause he got, when too hoarse to make a speech. In all there are fifty scenes, each brilliant and some magnificent. Revue requires this, but the great attraction of the production are the artists, and these number amongst them Fred. Duprez, Robert Chisholm, Jenny Golder, Ernie Lotinga, Mildred Franklin, Harold Wilkinson, Peggy Scott, Jane Lee, Albert Darnley, Lucy Lee, Joyce Novelli, Max Avieson, the Delores Sisters, Les Germaines, Rosie Elmore, Ellis Clarke, the Lawrence Tiller Girls, and a host besides. From the first the show goes with wonderful sparkle, but the great feature, from an artistic point of view, is the splendid singing by Robert Chisholm. He scored one of the big successes of the evening with his beautiful rendering of "La Rêve Passe," following a reception to Napoleon Bonaparte. Here Fred. Duprez made a wonderful good Emperor, with Queenie Steadman as Josephine. The picture was a gorgeous one, and the harp obligato by Lucy Lee, charming. With Jane Lee in the dainty Florentine Idyll and Robert Chisholm's vocal effects carried all before them; his fine voice being delightful to listen to. The charioteer in the Roman scene, in the Grecian scene, "The Rose of the Nile," and with Jane Lee in "When Our Dreams Come True," all were triumphs. Jenny Golder is an accomplished artiste who wore her French costumes well, and gave a certain chic to her songs which greatly pleased the audience. Fred. Duprez and Ernie Lotinga got hearty receptions, as did all of the company; many being well-known Brighton favourites. The dancing by the Tiller Girls, and their remarkable uniformity, left nothing to be desired, and on them fell a great amount of work; and it is difficult to over-estimate the wonderful part they play in the revue. Superlatively clever was the dancing by Les Germaines, also very engaging were the Dolores Sisters, both very pretty and smart. Besides all this, the mannequins in their bewildering gowns caused a sensation. The richness of scenery and effects were enhanced by tuneful music; the orchestra under the direction of Horace Sheldon, of the London Palladium; and last, but by no means least, was almost the final, "Jewels." This was an amazing effort, a pearly lady being a wonderful feature. It was close upon midnight 'ere the curtain descended on this unique production.

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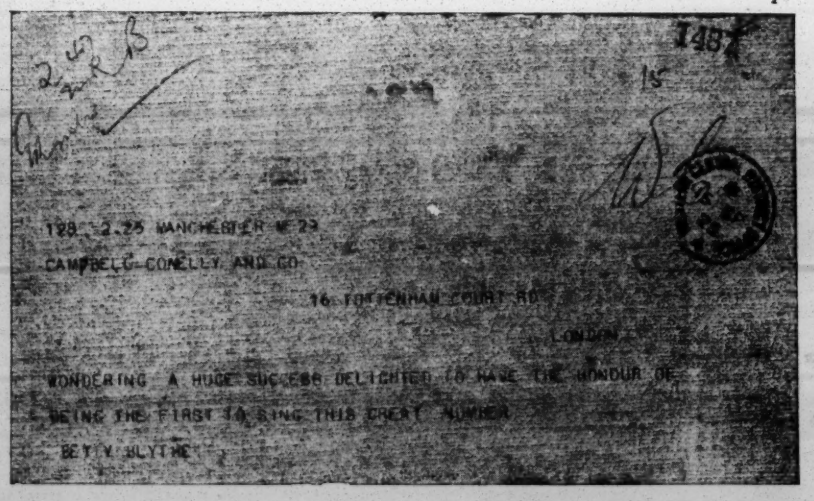
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SATURDAY, SEPTEMBER 19, 1925.

DRAMATISTS OF TO-DAY.

THE plaint of the provinces for more suitable plays is now succeeded by that of the metropolis. Only the other day Sir Gerald Du Maurier was confiding in the ear of a pressman the fact that he hadn't got a play for the autumn, and knew not where to find one. The bare possibility that the name of one of London's foremost actors might not figure on the playbill of any theatre is little short of a calamity. He is undoubtedly the most versatile of our London stars, and if he could not be fitted with a rôle, the stage, so far as English playwrights are concerned, must be in a parlous condition indeed. Happily, this circumstance has been averted by his engagement to produce and play in Frederick Lonsdale's new piece, "The Last of Mrs. Cheney," due at the St. James's on Tuesday next; but that does not affect his contention.

Where Are Our Playwrights?

"Where," says Sir Gerald, "are our playwrights? Pinero, Jones, Haddon Chambers—where are their equals to-day? He probably realises as well as we do that the new men who have come up in later years have been compelled by force of circumstances to deal chiefly with the modern development of the "Eternal Triangle," in which there is no room for the fragrance and sweetness of the plays that came from the pens of the authors mentioned. "The day of revivals," adds Sir Gerald, "is done. Wireless, dancing, cheap cars, late tennis are only a few of our ruthless competitors, and if I don't give the public something new they won't come near me." Memories of happy hours in the theatre are called up when one reflects upon past productions, which we all feel we would fain experience again; but the opinion of such an authority as Sir Gerald Du Maurier is not to be lightly regarded, and one must apparently dismiss with regret the prospect of seeing them again.

Plays and Play-Readers.

What, we wonder, is the cause of the regrettable dearth of appealing plays? We are assured by managers that every work submitted to them is gone through religiously, and that the percentage of likely plays is almost negligible; yet the season's success at one theatre is often the very one that has been rejected by another. Can it be that there is something lacking in the system, and that play-readers' powers of perception are dulled by constant perusal of MSS. that they fail to detect the gold among the dross? Or is their fear of the censor so overpowering that their selection is unduly restricted?

Truth to tell, the encouragement given by some of the London dramatic critics is by no means helpful. On one page of a Sunday paper, for instance, we read that a certain new production was a fiasco, while on another page a different writer goes into ecstasies over the thrills aroused by the same piece. Among the number of current West End attractions there are only three serious pieces that were produced before June, and centuries are conspicuously absent. It can scarcely be that plays succumbed to the "dog days," since the weather conditions during that time have not been unpropitious for theatre-going.

The situation cannot be saved by crying out against the present generation of playwrights; neither can inspiration be gained by heaping contempt upon the heads of authors. The only remedy is a wider encouragement of the aspiring playwright, and a greater readiness to put his efforts to the test of production.

MARK STONE.

A DRESSING ROOM CHAT.

For versatility it would be difficult to beat Mark Stone, the brilliant artist who is playing in "Sky High" at the Palladium. In the present show he plays a great variety of contrasting characters, from broad farce (he is George Robey's understudy) to juvenile. In addition, he is filling the tenor part recently vacated by Robert Chisholm, now with the "Folies Bergère" revue at Brighton.

Fifteen Different Parts.

In "The Whirl of the World," which preceded "Sky High," he played no fewer than fifteen distinct parts, including those of a parson, burglar, sailor, sheik, Eton boy, cavalier, cowboy, Rudolf Valentino, and madman! Truly, a comedy character triumph.

First a Pierrot.

Mark, who is a native of Rotherham ("and nobody blames him"), started his professional career as a pierrot with Grapho and Jackson's troupe at Abingdon Park, Northampton. He made his first London appearance in 1908 in "The Waltz Dream," next touring with "The Merry Widow" and "The Chocolate Soldier." After several years of touring he went to France, where, at Lyons, he played sixteen weeks in comic opera. Ten different operas were presented during this period, and he recalls how, all the artists having acquired a working knowledge of French, most of the parts were recited in that language "absolutely parrot-wise."

"Stone and Bradley."

Coming back to this country he appeared in a revival of "The Chocolate Soldier" at the Lyric in 1914. In the following year, while playing at the New Oxford with Stanley Lupino, he met his future wife, Miss José Bradley, with whom he worked his well-known double act, "Stone and Bradley, the Laughing Lyrical Lovemakers," until 1922. In the latter year he had a successful season with the Tower Follies at Blackpool, and in 1923 appeared in "The Cousin From Nowhere" at the Princes. He was also engaged as principal comedian by Leon Salberg for his third consecutive pantomime, followed last year by "The Whirl of the World."

Photo., Claude Harris.
MARK STONE.

Mark will appear as Ali Baba in "The Forty Thieves" at the Alexandra Theatre, Birmingham, for the pantomime season.

Like Talbot O'Farrell.

Mark Stone bears a striking resemblance to Talbot O'Farrell, and he possesses just that breezy personality. His remarkable ability to play practically any kind of part prompted a well-known manager to say of him: "We can make anything of Mark except a failure," a statement which has been fulfilled to the letter. Mark has certainly made his mark.

THE DRAMA IN AMERICA.

"The Sea Woman"—"The Fall of Eve"—"The Family Upstairs"—Opening of the Hippodrome.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, September 5.—"The Sea Woman," a melodrama in three acts, by Willard Robertson, has been produced with complete success by L. Lawrence Weber at the Little Theatre. The author has packed his play full of heroism and villainy, using not only firearms galore, but a high-powered gas-tank that compels the management to assure the audience that "there is no cause whatsoever for alarm." The scene is the interior of a lighthouse in Chesapeake Bay. The central figure of the play is Molla Hansen, who was dedicated to the sea almost as soon as she was born. Molla's ward, Pearl, has been betrayed by Charlie Watts, a "rum-runner." Molla has discovered the girl's condition at the moment when she herself is reunited to her old sweetheart, the jaunty Captain Rodney Donaldson, and is about to sail away with him across the sea. The discovery upsets her plans, however. In order to shield her lover, Pearl accuses an engineer who has been making repairs in the lighthouse. Molla decides that Pearl and the engineer must marry. Naturally, the latter objects. As he starts to leave the lighthouse, Molla rushes for her gun. Bang goes the rifle, and the curtain falls on the big scene of the second act. After a series of hair-raising incidents in the third act, Pearl in an excess of heroism commits suicide in such an explosive manner that the red glare in the sky brings back Captain Donaldson and his freighter at top speed. Molla has been willing to sacrifice her own happiness in order to make Pearl "respectable," and has sent her sailor man away, but now he has come back for her and will not be refused. In the last few moments of the play the flames are heard roaring in the wings, black smoke sweeps across the stage, and the gas-tank explodes. Few in the audience are able to maintain their equanimity throughout this scene. Blanche Yurka as Molla Hansen plays her part splendidly, and wins enthusiastic applause.

"The Fall of Eve."

In this three-act comedy by John Emerson and Anita Loos, which Mr. Emerson has produced at the Booth Theatre, Ruth Gordon has scored a conspicuous success as Eve Hutton, a young wife who becomes intoxicated in a bachelor's quarters, and after sleeping it off thinks the worst of herself. The greater part of the play is practically a monologue for Miss Gordon, the sayings and doings of the other characters being of little consequence. Eve has a girl friend who is mentally akin, we are told, to the sewers of Paris. She fills the mind of the young wife with doubts and suspicions concerning her husband's relations with one of his clients, a film actress, and evil opinions of men in general. The time comes when Eve breaks with her husband and decides to go home to mamma. She comes to this decision whilst visiting two of her husband's friends, a pair of bachelors who are sympathetic, but scrupulous, and for her husband's sake allow her to drink herself into a comatose state, whereupon they consign her to an innocent and slumberous repose on the sofa. That is all that happens, but it takes Eve six tragic and regretful weeks to discover it. In the meantime she busies herself making baby's clothes. Of course she learns in the last act that it is all a mistake, and drives her mischief-making friend from her presence, thereafter loving her husband as a wife should. In the well-fitting part of Eve, Miss Gordon gives a most amusing performance. Reginald Mason as Larry Webb, Claude King as Herbert Craig, and Cora Witherspoon as Amy Parker, make the most of their opportunities.

"The Family Upstairs."

Produced by Sam H. Harris at the Gaiety Theatre, this three-act comedy of American life by Harry Delf has made an unmistakable hit. Mrs. Heller is a mother with one marriageable daughter at whom she nags incessantly in her fear that the girl will be a spinster all her life. Then, to the mother's delight, a prospective son-in-law appears, and in her eagerness to impress the youth with the fine quality of the girl and her family Mrs. Heller indulges in considerable prevarication. The daughter knows her mother well, and resents the mistaken loyalty which humiliates her and finally drives her to a denial of her engagement. All the trouble is smoothed out in the end, however, chiefly through the good sense of the girl's father. With photographic accuracy life among the lowly is disclosed in the one setting that shows the parlour of the Hellers' flat. Ruth Nugent, Walter Wilson, and Harold Elliott play prominent parts well.

New York Hippodrome.

The New York Hippodrome has opened the new season with a fine bill, including Paul Whiteman and his jazz orchestra; Alba Tiberio, described as the most versatile girl

(Continued in following column.)

(Continued from preceding column.)

in the world, who plays the violin, draws caricatures, and gives an exhibition of sharpshooting; Warren and O'Brien, in "Bits of Eccentricity"; the Sixteen Hippodrome Girls in a circus prologue; Bostock's Riding School, with Lilian St. Leon, in "How Circus Riders Are Made"; William and Joe Mandell, clever comedy pair; the Keller Sisters and Lynch in a musical act; George Moran and Charles Mack, comical blackface comedians; and several others.

Miss Nannie Griffen.

Nannie Griffen, an actress of English birth, who came to this country in 1911, died recently after a long illness.

"Who is Shelley?"

Irving Cæsar, well-known American song-writer, says that in England "it is possible to interest and entertain an audience with subtle versification," but too much attention to the dictionary and rhyming confounds an American audience. He told of a song-writer who brought to a producer a song the first line of which read, "If I had the pen of Shelley or Byron." The producer said: "My good fellow, while I personally like your first line, two-thirds of my audience, upon hearing the artist sing, 'If I had the pen of Shelley or Byron,' immediately turn to the programme of the play to find out who these characters are."

THE PLAY IN PARIS.

Criticising An Up-to-Date "Hamlet"—Strong Spanish Drama—Helping the Cook.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Monday.—Things are looking up, and the new theatrical season, to all intents and purposes, is now in full swing. The local Press has found space to comment on "Hamlet" in modern dress, which you appear to have tried at the Kingsway in London. Such a production is considered here almost as sacrilege, although it was only in the earlier part of the eighteenth century that the French players donned quasi-Greek or Roman costumes when acting the adapted versions of "Œdipus" and other ancient Greco-Roman works. We are told that previous to that period the players wore fantastical attire for the ancient classics, modelled somewhat to the fashion of their own period. The vision of Sarah Bernhardt playing Ophelia with bobbed hair, short skirts, and smoking cigarettes is invoked, and this latest edition of "Hamlet" is sure to prove a theme for revue producers during the autumn. It must be remembered, however, that Madame Bernhardt was famous for her travesty rôle of the Prince of Denmark.

"Terra Baixa."

The powerful Spanish drama, "Terra Baixa," by Angel Guimera, with which Jaume Borras terminated his season at the International Theatre of the Decorative Arts Exposition, brims over with sentiment and passion. It tells of a shepherd, Manelich, being coerced into marrying Martha, who has been ruined by his employer, Sebastia, in order that the latter may marry an heiress without let or hindrance. Everyone in the village knows the circumstances, excepting the simple Manelich, and even his bride treats him with contempt, under the impression that the youth has been bought by his master. She refuses him admission to her room, so Manelich sleeps on the floor outside her door. He demands an explanation from Sebastia when they meet in a mountain pass, and his suspicions being confirmed, he kills the betrayer, afterwards fleeing with his reconciled wife. When Señor Borras returns to Paris with his clever company (notwithstanding they only speak Spanish) he is sure of a hearty welcome.

"La Glu."

M. Paston, who has assumed temporary management of the Ambigu, has revived Jean Richepin's five-act poetical melodrama, "La Glu," for a month, with most satisfactory results, mainly due to the fine interpretation of Hubert Preslier, Sophora Mossé, and Jeanine Zorelli. The latter is particularly remarked.

"La Nuit Passionée."

A three-act operetta by Hanscwick, Gragnon, and Max Viterbo, music by Henri Morisson, is the novelty of the week at the Cigale music hall. The story with this suggestive title is lifted from Scribe, according to the authors, but it was only fairly well received. The variety comedienne, Henriette Leblond, has the honours of the production. She is assisted by Leon Elain, Suzy Prim, and Marguerite Moussy.

"Le Concierge revient de Suite."

This three-act farce written by Jean Kolb and Leon Belières, and presented at the Renaissance, would seem to be in for a good run. The comic Tramel as the janitor is the life of the show. To give details of the plot is almost impossible, there are so many side issues. We laugh all the time, and often don't know why. We are introduced to a doctor who engages the janitor as his valet, the latter impersonating the medical man during his master's absence. He is very embarrassed when the female cook seeks his professional assistance when there is an expected addition to the family.

"THE PUNCH BOWL"

At the Vaudeville.

Mr. Archie de Bear's delightful revue, "The Punch Bowl," remains as attractive as ever. Except for the charming "Punch and Judy" ballet and one or two other items, "The Punch Bowl" has been entirely changed since the first production. There are also many changes in the company, but the spirit of the show, the gaiety and colour and light-hearted humour, remain the same.

At the Vaudeville, Miss Joyce Barbour and Mr. Bobby Howes are engagingly taking vacant places in the company. They are seen at their best in the pretty number, "Gotta to Get a Girl," and, in a different vein, in the more obvious humours of the sketch, "The Eternal Question." Mr. Howes is also very funny in the "almost simultaneous" dance with Mr. Robert Hale.

Mr. Hale is a joy throughout the revue. His impersonations of Mr. Coyne and Mr. Grossmith in "No, No Flannelette" are perfect pieces of mimicry, and he acts very well as the old showman in the Punch and Judy fantasy.

An attractive feature of the present revue is Mr. Anton Dolin's dancing. He has added now a new item called "Compelling Rhythm," which is almost a slow-motion dance. It shows superbly his magnificent physique and fine command of technique.

For the rest, it is a pleasure to renew acquaintance with Miss Kasmir's charming Dog Toby in the ballet, and to hear again the "Chili Bom-Bom" song, which was also in the original version.

"THE SYBARITE"

At the Everyman.

Play in Three Acts, by F. Kinsey Peile. Presented by Sybil Arundale at the Everyman Theatre on Monday, September 14.

Felicie.....Marcelle Roche
Rosemary Buxton.....Cecily Byrne
Robert Buxton.....Morton Selten
Eugenie Devereux
Amy Brandon-Thomas
Montague Hale...Philip Desborough
Carlos de Martinez...Cyril Twyford
Gerard.....Basil Cunard

Rosemary Buxton, a young war widow, refuses love in a cottage with the impecunious Montague Hale, although she makes it quite clear that she returns his affection. For more than love she wants luxury. So she jumps at Eugenie's offer to stay with her in Paris, with the prospect of meeting rich men. In fact, she starts that afternoon, and three weeks later we find her toying with the idea of accepting a rope of pearls worth 800,000 francs from a most objectionable South American millionaire. She seems surprised when he hints that she will have to give him something in return. However, he turns out the lights, and proceeds to take what Rosemary Buxton is unwilling to give. During the scrimmage the pearl necklace disappears. The terrible Argentine goes into hysterics, smashes up the furniture, and finally brings in a French police officer, who arrests Rosemary for theft. Although Eugenie has made it quite evident how she manages to live a life of luxury, nobody thinks of suspecting her of stealing the pearls until Philip Desborough (now a detective) turns up and extracts the jewels from Eugenie's bag. Sapristi! (as they say so often in the play): the charmingly innocent sybarite falls gracefully into the arms of her strong lover.

This bare outline sufficiently suggests the story of Mr. F. Kinsey Peile's play produced at the Everyman on Monday, and which was seen some time ago at a charity matinee. It is melodrama, unrelieved by anything in the nature of wit or wisdom. One believed in nothing in it—either the people or the situations in which they found themselves. The sympathies of the audience were with the players. Miss Cecily Byrne is always interesting, but she failed to make Rosemary into a recognisable human being. As Eugenie Miss Amy Brandon-Thomas acted with great flair and finish, and Mr. Cyril Twyford made himself thoroughly objectionable as the Argentine. Mr. Morton Selten acted well as Rosemary's hard Yorkshire father-in-law, who was dragged rather ruthlessly to Paris, and Mr. Philip Desborough did his best to make a straightforward young hero of Montague Hale. Miss Marcelle Roche lightly and pleasantly touched in the vivacity of a French maid, and Mr. Basil Cunard was good as a police officer.

June Stirling.

Joining the cast of Archie Pitt's outstanding success, "A Week's Pleasure," a few weeks ago, June Stirling has made a big impression in this show, which is this week at the Tivoli Theatre, New Brighton.

THE VARIETY WORLD.

Golfers' Busy Week—Sheldon and Gray Cup Result—Holborn Empire Cricketers—Will Fyffe in Australia.

Golfers' Busy Week.

The Vaudeville Golfers have a busy time in front of them next week. On Wednesday, the 23rd, operations commence with the return match against Sudbury Golf Club, which will take place at Coombe Hill.

On the following day, Thursday, the 24th, the preliminary round of the Sir Oswald Stoll Challenge Cup Competition is due at Sudbury, whilst on the next day, Friday, 25th inst. there is the usual monthly bogey competition at Sudbury.

Included among the side who are to meet Sudbury will be the following: Messrs. P. G. Clarke, Worland, S. Wheeler, Victor André, Gus McNaughton, Charlie Tucker, Bobby Hind, J. W. Rickaby, Jack Henschel, and Walter Williams.

Sheldon and Gray Cup Result.

The "last-minute" change of venue from Harrow to Sudbury did not prevent a goodly crowd from turning up for the Sheldon and Gray Cup Competition last Thursday week. There was, however, a pretty stiff wind blowing, whilst the greens were playing surprisingly fast, so that Mr. Jack Henschel, the winner, can be reckoned to have played some good golf for his 78 nett. No one seriously challenged his superiority. The runner-up, Mr. Bobby Hind, finishing 83 nett. Bobby was hitting a tremendously long drive, but his short puts simply would not find the "tin." Mr. Bert Weston was next with 85 nett. Mr. Leslie Sosini—another long hitter—followed with 86 nett; whilst Mr. Billy Merson and Mr. Alfred Hayward both returned 87 nett. Mr. Jim Rickaby was off his game and could not do better than 88 nett; whilst Mr. Harry Barratt, who came along in the afternoon, brought in a card of 90 nett.

Of the several cards submitted from the Provinces, the best emanated from Mr. Harry Le Cren, who returned a 74 nett. Mr. Jack Henschel and Mr. Harry Le Cren will therefore "play-off" for the cup at a date to be mutually arranged.

New Members.

The latest member of the Vaudeville Golfing Society is Mr. Marriott Edgar. Mr. Gus McNaughton, after his lengthy tours abroad, has also rejoined. Gus is, of course, a powerful golfer (he plays off 7) and his presence in the match team is going to be very useful.

Gillespie Trophy Progress.

Mr. Jack Henschel, by beating Mr. Harry Barratt (5 and 4) in the semi-final of the Gillespie Trophy Competition, qualified to appear in the final.

Jack, who has been playing very consistent golf recently, went round Sudbury on this occasion in one under bogey.

Holborn Empire Cricketers.

An innings and 26 runs was the margin by which Holborn defeated East Dulwich on Sunday. Vice-Captain A. J. Rowe put on 40 runs for Holborn, whilst Skipper Tommy Fitz-Gibbon took 8 Dulwich wickets for 11 runs in the latter's 1st innings, and 4 for 12 in their 2nd. Holborn play the United Films on Sunday.

Will Fyffe.

Writing from Sydney, at the end of July, Will Fyffe sends us word that he has just concluded five weeks' stay in the Terraces Nursing Home, under Sir Alex. McCormack, for an abscess on the thigh bone, which has now been removed, and he is feeling himself once more. During his six-weeks' engagement at the Tivoli, Will was heralded by the press as the greatest artiste who had ever appeared in Australia, and on his last night the theatre was besieged. Twenty-eight Highland dancers and twelve pipers preceded his entry to the stage, when he was given a wonderful ovation, and appeared for an hour and twenty minutes.

Numerous presents were handed up after Will had made a speech of thanks, among them being a gold-mounted boomerang, from Williamson's Theatres, a silver kangaroo and a silver letter-opener from three wee Scotch lassies. Among other gifts were an address from the staff, and a laurel wreath from Sir Harry Lauder and E. J. Carroll. Will opened in Melbourne last month for five weeks, and later returns to Sydney for a farewell week, before proceeding to New Zealand for a short season. Owing to his illness Will has postponed his American tour until the end of next year. He is due back in this country in December, to play pantomime at the Theatre Royal, Newcastle.

Sydney Bray and Peter McSweeney.

That versatile couple, Sydney Bray and Peter McSweeney, have made individual hits in Harry Norris's new production, "Cheap Trips," which was produced with much success last week at Penge, and is at the Metropolitan next week. The former has many opportunities to use his fine voice, and his rendition of "Sunny Havana" is perhaps his best effort in the show. As the American tourist the latter gives a fine performance, and later in the show the couple join to give their own popular items, in which they score their usual hit.

Master David Weir.

At the Chalet Theatre, Skegness, Master David Weir has just concluded his second season, proving a popular favourite. Master David was the recipient of more than 100 presents at his benefit performance, which must be a record for a juvenile performer. Next week David opens in town at the Grand Theatre, Fulham, and at Christmas will appear at the same theatre in Sydney Bransgrove's pantomime.

A Thousand On It.

That well-known American musical magazine, "The Metronome," carries an interesting article in the issue of September 1. Irving Mills, of the publishing house of Jack Mills, Inc., U.S.A., has written an account of his visit to the Lawrence Wright offices. Mr. Mills' suggestion that Mr. Wright is the most versatile man in the music profession to-day is emphasised by the success that the latter has achieved during the last few years. A recent publication is, "When My Sugar Walks Down the Street," which is also published by Jack Mills, Inc., in America. Mr. Wright has bet Mr. Mills £1,000 that he will sell as many copies of "When My Sugar Walks Down the Street" in England, as he did of "Yes, We Have No Bananas." This will be a most interesting competition to follow, and it is pretty certain that the £1,000 will remain on this side of the water, as the sales of "When My Sugar Walks Down the Street" are already going up by leaps and bounds, and there is still the pantomime season to go through.

"Scenes and Screams."

At the Alexandra, Stoke Newington, Jackson Owen has been doing a fine week's business with his latest winner, "Scenes and Screams," and is booked up for the rest of the year. The show did an excellent week at Birmingham Hippo. recently, and plays the rest of the tour. On September 28 the production makes its appearance on the Moss tour at the Alhambra, Bradford.

Tommy Lorne.

Tommy Lorne made a very big success in "Scotch and Polly," but he has even eclipsed that in "Cheap Trips," which opened at the Empire, Penge, last week. The show has four weeks in town, and then goes on its provincial run until panto. time, when Tommy again be at the Pavilion, Glasgow.

Val Vett.

Val Vett, the Ragtime Rag Painter, who has been lying at the Dublin Hospital with an attack of fever, is making a good recovery and expects to start work again on September 21 at the Hippodrome, Nottingham. This is the first date of a tour with Mr. Shaun Glenville's combination, and embraces a number of Northern theatres.

Harry Gunn.

Owing to an attack of laryngitis, Harry Gunn was unable to fulfil his engagement at the Victoria Palace this week, but hopes to be fit again to open at the Hackney Empire next Monday. He wishes to thank Mr. Hayman for rearranging his date for the Victoria Palace.

THE NEW "SPLINTERS"

The new "Splinters" made its first appearance at the Empire, Islington, on Monday, and played to "house-full" business. Those popular favourites, Hal Jones and Reg. Stone, had a great reception, and they were well supported by a very talented band of artists. Lew Lake certainly had a task to follow the first "Splinters," and he has scored a real triumph with this production.

Islington Empire Sports.

At Brent last Sunday the staff of the Islington Empire held their annual sports in ideal weather, and the affair was voted a very popular success. The Ladies v. Gents. cricket match was won by the latter with a narrow margin. The various sports items were keenly contested, and proved most interesting to a large crowd of onlookers. At the close, Leslie Hogben presented the prizes and made a happy speech thanking all concerned for their co-operation. Mr. S. A. Hogg, who acted as judge, replied on behalf of the staff. The following members of the committee came in for their share of appreciation for good work: Mr. Pike, Mr. Allen, Mr. Stennett, Miss Batty, Mrs. Barnes, and Miss Lacey. As Clerk of the Course, A. Morris was in good form.

Laurance Glen.

That original ventriloquist, Laurance Glen and "Steve," who were at the Palace, Luton, last week, resumed the Stoll tour this week at the Hippo., Manchester, and return to Bristol and Leicester within the next few weeks.

Cyril Dunn.

Cyril Dunn is now scoring a big success, as principal comedian, in Billy Doust's and Claude Anderson's revue, "Speed."

For South Africa.

The following artists sailed from Southampton on Friday, the 11th instant, per R.M.S. Walmer Castle, to fulfil engagements with African Theatres Ltd., booked by the I.V.T.A. Limited:—The White Sisters, Bel' Argay.

Will Hay in Town.

Playing the principal comedy part in "The Vanity Box," Will Hay is in Town for three weeks with this show, which is at Willesden this week.

Molly Seaton.

Molly Seaton, whose dancing was a pleasing feature of the pantomime at the Lyceum Theatre last year, has just concluded a season at Scarborough, and for pantomime again goes to the Lyceum this Christmas.

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Harry Condor.

Ampo's, of 2, Gerrard Place, have received a letter from Harry Condor, the composer of "My 'Erb," in which he expresses his appreciation of the way all the music was orchestrated, and which, he also adds, no doubt assisted to make the show a great success.

Variety Artistes' Federation.

Members of the V.A.F. are requested to note that twenty death levies are now due on the 1925 book. Red stamps 37.

Music Hall Ladies' Guild.

The Committee of the Music Hall Ladies' Guild wish to thank Miss Hetty King and Mr. Charles Austin for their annual subscriptions of £1 1s.

The following amounts have been collected towards the Children's Holiday Fund: Mrs. Charles Austin, £2 3s. 6d., of which her husband contributed £1 1s.; and at the Victoria Palace, A. Cruikshanks, 10s. 6d.; Nora Blaney, Val and Ernie Stanton, and Billy Bennett, 10s. each; The Westwoods, 5s.; and Jack Weaver, 2s. 6d.

Mr. Fertrez is thanked for a parcel of clothing.

The Hippodrome, Exeter, was put up for auction last Monday, and bought, together with the entire block of buildings adjoining, by Mr. Percy Adams, the present proprietor of the Hippodrome. The existing policy of vaudeville will be continued, the bookings as heretofore being in the hands of Mr. Fred Peel.

Apollo Orchestral and Concert Agency.

After being away from office for many months in order to undergo a serious operation, we are pleased to learn that Mrs. K. A. Van Biene, the chief of the Apollo Orchestral and Concert Agency, of Victory House, Leicester Square, W.C. 2, is well on the road to recovery, and is to return to carry on as usual in the course of a week or so. Mrs. Van Biene's convalescence has been spent at the well-known Kingscliffe Hotel, Cliftonville, Margate, where she has a band, which has been re-engaged for next season.

Miss Ethel M. Darsley, Mrs. Van Biene's sister, who has been deputising for her at the office, is shortly leaving to take up an important engagement with a well-known management.

LONDON VARIETY THEATRES.

THE COLISEUM.

There is little in this week's programme at the Coliseum that has not already received the stamp of public approval. Even Harry Holman, whose sketch called "Hard-boiled Hampton," is among the latest acquisitions of British variety, has been long enough in this country to win a burst of applause directly he shows his kindly face and ample curves. Many other actors have realised the effectiveness of a crusty exterior concealing a heart of gold, but he seems to get more out of the idea than any of them. His grumpy manner strikes you as the air of a good-natured man who has not yet recovered from either early rising or a long train journey. Every time he says a harsh thing you know his bark is worse than his bite; in other words, only his shell is really hard-boiled. That he will turn out to be a fairy godfather is a foregone conclusion. The sketch has been revised lately in order to simplify the plot and add to its humour. Right from the start the audience knows that he is seeking for his lost daughter-in-law and grandson, and consequently it is all the more effective when Miss Ritchie—forcibly played by Edith Manson—reveals her identity. The new ending shows Hampton as the one who faints; he comes to with a demand for whisky when Miss Ritchie calls for water.

That merry mixture of mistakes, "The Prompter," is acted with spirit by Gus McNaughton assisted by Cyril Smith. It is, at the same time, subtle enough for the most sophisticated, and funny enough to be enjoyed by a child. Hal Sherman is another source of amusement. His sad face, which seems graven in stone, and lively legs, which seem to be made of india-rubber, form an irresistibly comic contrast. The feats of strength carried out by Stellan and Partner are full of amazement.

The puns, quips, and witticisms of William Burr and Daphne Hope still create continuous ripples of laughter throughout their performance of "A Beau, a Belle, and a Balcony." There are all the charms of music in Ethel Hook's rich voice and Reka's playing of ancient instruments. Kyra Alanova in "A Kiss in Xanadu," and Renee Kelly in "Predestination," remain from last week. Norah Blaney and Gwen Farrar provide a gay blend of sentiment and humour.

THE ALHAMBRA.

In these days when the value of liveliness is underestimated by the managers of music halls, it is heartening to find a programme as boisterous as that of the Alhambra this week. All the acts, music, dancing, patter, acrobatics, and imitations, are performed in quick time.

This essential virtue is possessed in the highest degree by Maggie Dickinson's "whirlwind of terpsichore." With Syd Culver, Ernest Hine, and the Exquisite Six to support her, she feasts the eye with a continuous succession of rapid and surprising movements that are as graceful as they are agile. A display of speed in quite another direction is that of Bert Hughes' basket-ball match on cycles, which is full of thrills. Hicken and Rose, also, are lively equilibrists.

Talbot O'Farrell maintains the pace in his descriptions of Irish frolics, and he only slows down when he wishes to cheat us of a sigh, or charm us to a tear. Layton and Johnstone, especially in "Alabamy Bound," are capable of carrying us along with them at a great rate, although they, too, indulge in moments of sentiment. Dorothy Lena's original song studies are high-spirited, besides possessing a keen insight into character.

As for Brooke Johns' Oklahoma Collegians, these surely are among the speediest instrumentalists of the day, especially when they take to the banjo, while their dancer, Goodie Montgomery, has the nimblest of feet. Valsery's musical imitations are the most ingenious of the kind to be found.

VICTORIA PALACE.

The excellent show here this week is opened by Charles Ulrick, a remarkably clever and neat foot manipulator who juggles by way of his pedal extremities with an unwieldy barrel and pedestal. He is followed by Hamilton Conrad with his excellently trained performing pigeons — expert showmanship counting for much in getting the act over to the accompaniment of hearty applause. In the absence of Harry Gunn, Mooney and Holbein deputised. They presented an original and amusing song and cross-talk turn that went exceptionally well. Their material is good and is excellently presented. The Plattier Brothers, French clowns, are a very droll couple, who play antics with each other, play fiddles and bells, and as a finale give as faithful a representation of a feathered courtship *à la siffleur* as we have heard. Their enthusiastic recall was deserved.

Miss José Collins, who had an ovation on her entry, gave, in association with Mr. Thorpe Bates, her splendid musical entertainment. Among the songs given were "When Love Calls to You," "Jogging Along the Wide Road," "If I Only Had the Key to Your Heart," "When You and I Were Seventeen," and "Thoughts of You," Mr. Ivor Novello's recent success. Both artists were in magnificent voice and were enthusiastically recalled.

The Versatile Three also had a fine reception for their numbers, "Put Away a Little Ray of Sunshine" and "When My Girl Is All Dressed Up" going exceptionally well; the Hengler Bros., silent comedians, are pantomimists of much ability; and Rodney Hudson's Eight Moss Girls dance their way into the favour of the audience at intervals during the programme. Mr. J. Weaver and his orchestra are to be commended for their able accompaniment of the different turns, and for the fine overture and "intermission."

CAMBERWELL PALACE.

The programme here this week is one of all-round excellence. First and foremost there is Maidie Scott, artist to her finger-tips, who is presenting "Eve's Progress," which deals with the four ages of women. The charm of this act is the dainty touches of humour which Miss Scott knows so well how to put over. A clever artist in a clever act which tremendously pleased a crowded audience. It is to be hoped that the B.B.C. will send a representative along to see Fred Curran in his entirely new idea of "Brighter Broadcasting." Fred is equally at home in the Children's Hour as he was in giving the Parliamentary news. The main fact is that Fred Curran kept his listeners rocking with laughter for nearly twenty minutes, and was compelled to take half-a-dozen calls. Then there was dashing Nora Delany. The audience, agreed that a soldier looks better in scarlet and gold, sympathised (and laughed) at a naval officer's love entanglement, and answered decidedly in the affirmative to her tuneful ballad, "Will You Remember Me?"

A new and surprising version of "She Stoops to Conquer" was given by Fyne and Hurley. Burlesque, of course, has always been their strong point, but they have never done anything better than this. Their local allusions added to the laughter that runs all the way through their act. Popular Harry Champion rattled through three songs, "If I Was a King," "The Best That Money Can Buy," and "Give Us a Kiss." Valentine and Bell proved thoroughly interesting as the furniture removers. This is a bicycle-riding, etc., act in a very novel setting. Their last trick is a decidedly thrilling affair, and well deserved the loud applause. That great exponent of the violin, De Groot, was as usual delightful. His artistry, together with the piano and 'cello accompaniment, made the audience realise what music really is. The Flying Winskills complete.

SHEPHERD'S BUSH EMPIRE.

An outstanding figure on the bill at the Shepherd's Bush Empire this week is Mr. Harry Thurston, presenting a series of his expert cameos of London life. Primarily a comedian, and a fine one at that, Harry also possesses the rarer gift of being able to bring a lump to your throat. No less a degree of success attends the efforts of DeBiere, the popular magician, who performs many of his illusions with a vigilant watch-committee closely encompassing him.

Mr. Billy Bennett is obviously out to make you laugh and undoubtedly succeeds in his intent. The Shepherd's Bush patrons roared heartily at all his quips and sallies, and gave him a big reception. Sergi, billed as the novelty singer, sings three popular soprano songs, in suitable costume, and then springs a surprise on the audience by removing his wig. Whilst Dan Leno, Junr., in a couple of numbers, including a new Scottish one, shows his wonted ability as a comedian and dancer.

The item presented by Messrs. Gilbert and French is so full of good points that it is difficult to know where to begin. Certainly, however, one must congratulate them on the originality of their opening. But it is as simultaneous dancers that they excel. The "all-male" programme is completed by two good speciality acts, Charlie Poley and Partner in their well-known turn, and Leons and Harry in a quaint horizontal-bar and knockabout item, entitled "Fun at the Inn."

At BURY Theatre Royal J. S. Low presents "The Bamboula," the music comedy direct from His Majes' Theatre, London.

LONDON THEATRES OF VARIETIES, LTD.
Managing Director—Mr. CHARLES GULLIVER.

THE PALLADIUM.
LAST WEEK OF
"SKY HIGH"
A de Courville Production.
GEORGE ROBEY, NELLIE WALLACE.
Seats can now be booked for—THE NEW REVUE
The Actual Paris Production of
"THE FOLIES BERGERE REVUE"
First Performance—Wednesday Evening, Sept. 30th, at 8.
Two Performances Daily, 2-30 and 8-15.
All Seats Bookable (Gerrard 1004). Box Office 10 to 9-30.

Companies for week commencing September 21st:

6-40 KILBURN EMPIRE 9-0
LES ROUGES ET NOIRS
In The
"NEW SPLINTERS"
An Entirely New Production.
Featuring—
HAL JONES & REG. STONE.

6-15 LEWISHAM HIP. 8-40
"NOTIONS"
A Comedy Revue,
Including—
JIM JESSIMAN.
IVOR VINTOR.
ISABELLE DILLON.
HOWARD FLYN and his BAND.

6-40 CAMBERWELL PL. 9-0
CHARLES AUSTIN & CO.
PERCY HONRI.
FRED RUSSELL.
DAISY JAMES.
CARR & PARR.
FLORENCE YAYMEN.
BILLY SIMPSON.
TEXO,
and
HILDA WARD'S
10 LADY SYNCOPATORS.

6-40 GRAND PALACE, 9-0
CLAPHAM JUNCTION
"P's AND Q's"
Powerful Cast includes
WALTER WILLIAMS,
PEGGY & LENA CHISHOLM,
and
EDWIN LAWRENCE.
("What a Funny Indian.")

6-30 CROYDON EMPIRE 8-40
Julian Wylie Presents
"MR. TICKLE, M.P."
Featuring—
GEORGE BASS.
"VOTE FOR TICKLE."

6-40 ILFORD HIPPO. 9-0
Special Engagement of
THE ROYAL ITALIAN CIRCUS
The Ideal Family Entertainment, as it appeared by Royal Command before the King and Queen and the Royal Family.
A Complete Circus Programme.
Elephants, Horses, Ponies, Dogs, Monkeys.
Almost Human Apes.
Clowns, Funmakers, Jugglers, Trapeze Artistes.
SPECIAL
CHILDREN'S MATINEE,
SATURDAY, SEPTEMBER 26,
at 2.30. Ordinary Prices.

6-40 SHOREDITCH OLY. 9-0
TUCKER.
HILDA GLYDER.
RICH HAYES.
FRED CURRAN.
VERA WOOTTON.
HARRY CHAMPION.
FRANK & VESTA.
12 DAKOTAS.
AUSTIN SISTERS,
and
"MIDNIGHT"
A Screaming Dramatic Comedy Sketch,
Presented by Ernie Lotinga.

6-40 ISLINGTON EMPIRE 9-0
"RUNNING RIOT"
The Laughter Revue of the Year.
Including—
NELLIE TURNER.
STAN. PASKIN.
HORACE KENNEY.
CICELEY ESDAILE.

6-40 POPLAR HIPPO. 9-0
"PARIS NIGHTS"
A Triumph of Comedy.
Featuring—
TOM PAYNE.
ARTHUR JEFFREYS.
DE NAVEN & PAGE.

6-40 HAMMERSMITH PL. 9-0
The Smartest Show in London—
"THE VANITY BOX"
Revue. Featuring
WILL HAY and
MONA VIVIAN.

6-40 WILLESDEN HIP. 9-0
MAIDIE SCOTT.
GEORGE MOZART.
VARNEY & BUTT.
JACK LANE.
HERBERT LA MARTINE.
WILL COLLINSON & CO.
THE VESTYS,
and the
QUEEN'S BORO. CLUB BAND.

6-40 ROTHERHITHE HIP. 9-0
The South London Players
(Direction, Dorothy Mullord)
"ME AND MY BOY"
ALGERNON HICKS as Darkie Tiger Harris.
VALERIE CRESPIN as Polly Bowers.

6-30 COLLINS'S 9-0
The North London Players
(Direction, Dorothy Mullord)
"THE PLAYTHING OF AN HOUR"
By O. Vernon Proctor.
MICHAEL WOODS as Lieut. Frank Ollerto.
WINIFRED FELIX PITT as Meg Lees.

6-30 HOLBORN EMPIRE 9-0
EMELYN THOMAS and his Famous LONDON BAND.
J. W. RICKABY.
HILDA GLYDER.
DAISY DORMER.
WILLIAMS & TAYLOR.
BARKER & WYNNE.
TEX McLEOD.
TOPSY TURVEY FIVE.
J. J. COLLINS.
WALLAU & PARTNER.
ULRICK.

NEXT WEEK'S CALLS.

MONDAY, SEPTEMBER 21, 1925.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR OCTOBER 12 NOW DUE.

SIDNEY L. BERNSTEIN DIRECTION.

EDMONTON EMPIRE (rehearsal, 12).—"Sunshine Sally."
ENFIELD RIALTO (rehearsal, 1).—Jerez and Ford.
WILLESDEN EMPIRE KINEMA (rehearsal, 1).—Bert Terrell.
SHREWSBURY EMPIRE (rehearsal, 1).—Lloyd and Montrose.
EAST HAM EMPIRE KINEMA (rehearsal, 1).—Tom Costello's Veteran Stars of Variety.

BOSTOCK TOUR.

NORWICH HIPPODROME (rehearsal, 2).— Beresford and Pearce present "Wait for It."
NORWICH THEATRE ROYAL.—"The Sport of Kings."
PAISLEY THEATRE (rehearsal, 12).—Swanee Minstrels, Henry Bekker, Arley and Alys, The Doves, Doris Gaskell, Can-U-Lifter.
PAISLEY RINK PALACE (rehearsal, 12).—Autoson, Archie Bruce, Weston McKenzie Trio.
IPSWICH HIPPODROME (rehearsal, 11.30).—Victor C. Mara presents "The Gay City."
IPSWICH LYCEUM THEATRE.—Mrs. Patrick Campbell.
HAMILTON HIPPODROME (rehearsal, 1).—Harry Kemp presents "Scotch Broth."
BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—The Especials.

BROADHEAD CIRCUIT.

MANCHESTER HULME HIPPODROME.—Thos. F. Convery presents "Formby Seeing Life" Revue.
MANCHESTER JUNCTION THEATRE.—Two Vernons, Pictures, Frank Farrall.
MANCHESTER METROPOLE THEATRE.—Ernest Dottridge presents "Daily Doings" Revue.
MANCHESTER OSBORNE THEATRE.—The Broadhead Players present "Leah Kleschna."
MANCHESTER KING'S THEATRE.—The Broadhead Players present "Temptation."
MANCHESTER QUEEN'S PARK HIPPODROME.—Clara Coverdale presents "Mr. Ken of Kentucky" Revue.
MANCHESTER EMPRESS THEATRE.—Picture entertainment.
ECCLES CROWN THEATRE.—The Broadhead Players present "Trilby."
PRESTON ROYAL HIPPODROME.—Florrie Forde presents "Here's to You" Revue.
PRESTON PALACE THEATRE.—Picture entertainment.
SALFORD ROYAL HIPPODROME.—Herbert Ray presents "The Side Show" Revue.
ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—George Bliss presents "Are Ye Listenin'?" Revue.
ASHTON-UNDER-LYNE PAVILION THEATRE.—Pictures and company as booked.
LIVERPOOL PAVILION THEATRE.—Mrs. Kimberley presents "The Income-Tax Man" Revue.
BURY HIPPODROME.—The Broadhead Players present "The Knave of Diamonds."
MORECAMBE WINTER GARDENS.—Picture entertainment.

LONDON THEATRES OF VARIETIES, LTD.
(See p. 10.)

LONDON SYNDICATE HALLS.
(See p. 15.)

MACNAGHTEN CIRCUIT.

(Rehearsals at all halls at 12 o'clock.)
WARRINGTON.—Alfred Leonard's "Hello, Uncle!"
BURNLEY.—Macdonald and Young's "Maid of the Mountains."
SOUTHAMPTON.—G. E. Williams' "Merry and Bright."
CARLISLE.—P. M. Turner's "Follow the Money."
BRADFORD.—King and Benson's "Sign On."
HUDDERSFIELD.—Harry Norris presents "Playtime."
HALIFAX.—The Great Carmo.
BLACKBURN.—Harry Slingsby's "Zip."
LEICESTER.—Company as booked.

NORTHERN THEATRES CO., LTD.

BLACKBURN THEATRE ROYAL.—"Kissing Time."
HALIFAX THEATRE ROYAL.—"Spring Cleaning."
ROCHDALE THEATRE ROYAL.—The Denville Stock Co. (last week).
BURY THEATRE ROYAL.—"London to New York."
DEWSBURY THEATRE ROYAL.—The Denville Stock Co. (last week).
HUDDERSFIELD HIPPODROME.—Tom Gamble and Lena Lloyd in "Variations."
HALIFAX GRAND THEATRE.—Pictures.
ROCHDALE PALACE THEATRE.—Pictures.
HUDDERSFIELD PICTURE HOUSE.—Pictures.

MOSS' EMPIRES.

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present (by arrangement with the Allied Artistes Corporation, Ltd.) Douglas Fairbanks in "Don Q, Son of Zorro."
FINSBURY PARK EMPIRE (rehearsal, 1).—Wylie-Tate Production, "Flyaway Peter." Cast includes Leo Franklyn and Howard Rogers.
NEW CROSS EMPIRE (rehearsal, 1).—Harry Day presents "Designs." Cast includes Bob Stevens and Dolly Elsworthy.
STRATFORD EMPIRE (rehearsal, 1).—Walter W. Ellis presents "A Week-End." Cast includes Fred Kitchen and Lily Burns.
VICTORIA PALACE (rehearsal, 11.30).—Company as booked.
CARDIFF EMPIRE (rehearsal, 1).—"Night Lights." Cast includes Hedges Bros. and Jacobson.
SWANSEA EMPIRE (rehearsal, 2).—Tom Arnold presents "The Melody Box." Cast includes Elsie Bower and Freddie Forbes.
NEWPORT EMPIRE (rehearsal, 1).—Frank E. Franks presents "The Times."
NOTTINGHAM EMPIRE (rehearsal, 1).—Hicken and Rose, Tom E. Hughes, Robb Wilton, Nixon Grey, Burr and Hope, Daisy Wood, Joyce and Shields.
NOTTINGHAM THEATRE ROYAL (rehearsal, 12).—The Dee Cee Co. in "Rain."
GLASGOW ALHAMBRA (rehearsal, 11).—Herbert Clayton and Jack Waller present "Mercenary Mary."
GLASGOW EMPIRE (rehearsal, 11).—Montague Productions present "Rat-a-Tat."
BIRMINGHAM EMPIRE (rehearsal, 12.30, low pitch).—Francis Laidler presents "The Roundabout." Cast includes Gwladys Stanley and Tom D. Newell.
BIRMINGHAM GRAND (rehearsal, 1, low pitch).—Dorothy McBlain, Vesta Sisters, José Collins with Thorpe Bates, O'Gorman Bros., Talbot O'Farrell, Paddy Saunders, Willie Schenk and Co.
SUMMERHILL PALACE.—Picture entertainments.
LIVERPOOL EMPIRE (rehearsal, 1).—Matheson Lang in "The Tyrant."
LEEDS EMPIRE (rehearsal, 1).—Tommy Mostol presents "The Golden West."
HULL PALACE (rehearsal, 1).—Francis Laidler presents "The Punch and Judy Show." Cast includes Dorothy Viggers and Tubby Stevens.
SHEFFIELD EMPIRE (rehearsal, 1).—Edna Maude, Les Zasmas, G. H. Elliott, The Two Rascals, Du Calion, Madge (Kiddy) Kennedy, Nina and Nora.
BRADFORD ALHAMBRA (rehearsal, 12.15).—Stella and Partner, Coram, Hope Charteris and Eve Dickson, Jack Hylton presents Ennie Parkes and Tim O'Connor with the Metro-Gnomes Band, J. P. Ling, Adami and Assistant, Ted Marcel.
EDINBURGH EMPIRE (rehearsal, 12).—John Lester presents "A Jazz Round-Up." Cast includes Harry and Burton Lester.
NEWCASTLE EMPIRE CINEMA.—Picture entertainments.
NEWCASTLE EMPIRE (rehearsal, 1).—May Henderson, Harry Tate, Naughton and Gold, The Nagyfys, Dezso Retter, Frank Benson, Sammy Shields.
SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—"The Last Waltz."
SUNDERLAND EMPIRE (rehearsal, 1).—Daly's Theatre Co. in "The Dollar Princess."
SOUTH SHIELDS EMPIRE (rehearsal, 1).—"Khaki."
WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"Shephard's Pie," including Hal Bert and Jenny Hartley.
GATESHEAD EMPIRE (rehearsal, 1).—"Good Times Coming."
PRESTON EMPIRE (rehearsal, 11).—"The Street Singer."
SALFORD PALACE THEATRE (rehearsal, 11).—"Puzzles."
HANLEY GRAND THEATRE (rehearsal, 1.30).—T. Elder Hearn presents "Top Hole."
MANCHESTER PALACE THEATRE (rehearsal, 11).—Sybil Thorndike and her Co. in "Saint Joan."

STOLL TOUR.
(See p. 15.)

VARIETY THEATRES CONTROLLING CO.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Saucy Sue."
SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Headlights."
BRIGHTON HIPPODROME (rehearsal, 12).—"Folies Bergere Revue."
PORTSMOUTH HIPPODROME (rehearsal, 12).—"The Pepper-Box."
BIRMINGHAM HIPPODROME (rehearsal, 12).—"Treasures."
SOUTHEND HIPPODROME (rehearsal, 12).—"On the Dole."
LIVERPOOL HIPPODROME (rehearsal, 12).—"Helter Skelter."
WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"Wildfire."
LEEDS HIPPODROME (rehearsal, 12).—"Workshy."
SHEFFIELD HIPPODROME (rehearsal, 12).—"High Life."
NEWCASTLE HIPPODROME (rehearsal, 12).—"Rose Marie."

KENNEDY'S THEATRES.

DUDLEY OPERA HOUSE (rehearsal, 12).—"Tiddly Winks."
WEST BROMWICH EMPIRE (rehearsal, 12.30).—Tom Finglass and Paul Thomson present "Situations."
WEST BROMWICH THEATRE ROYAL.—The Royal Players.

MISCELLANEOUS.

ST. ALBANS GRAND PALACE (rehearsal, 12).—Rupert Ingalese and his Flunkeys, Thora.
PENGE EMPIRE (rehearsal, 12).—"Stage Struck."
GOLDERS GREEN HIPPODROME (rehearsal, 12).—D'Oyly Carte Opera, Sept. 21 and 28.
KEIGHLEY HIPPODROME (rehearsal, 12).—"Queen of the Cabaret" Revue, featuring Jack Tully.
EDINBURGH THEATRE ROYAL (rehearsal, 12).—"Something New" Revue.
ABERDEEN TIVOLI THEATRE (rehearsal, 1).—"Unemployed" Revue.
GLASGOW METROPOLE THEATRE (rehearsal, 12).—"Ten to One On" Revue.
STOKE NEWINGTON ALEXANDRA THEATRE (rehearsal, 12).—"Short Stories," including Teddy Williams.
NEWCASTLE-ON-TYNE PALACE (rehearsal, 12).—Harry Kenyon presents Con Ingham and Co., Bros. Geddes, Cissie Clarke, Sidney Edwards, Flo Rice and Sweeties, Nord Maitre Singers, Jack Byrne, and Wilma and Garcia.
POPLAR QUEEN'S (rehearsal, 4).—"Me and My Gal" Revue.
READING PALACE THEATRE.—"'Ullo."
AYR PAVILION (rehearsal, 1).—"The Jog-Trot."
SWINDON EMPIRE.—"The Dairymaids."
WINDSOR THEATRE ROYAL.—"Volumes."
MAIDSTONE PALACE.—"Blazes."
DEVONPORT ALHAMBRA.—"The Mustard-Pot."
KINGSTON EMPIRE (rehearsal, 12.45).—Mr. Robert Courtneidge presents "The Arcadians."
ALDERSHOT HIPPODROME (rehearsal, 1).—Messrs. Wheeler and Mason present "Our Cabaret."

(Continued in column 6.)

SONGS AND SINGERS.

B. Feldman and Co.

We would extend a word of good advice to our readers this week. The advice is: Watch for our big budget of pantomime winners. To those who say, "Why, it's too early yet," we would point out that the early bird gets the best of the bargain sales, and that the same principle applies to the early seekers after panto. hits. We intend to follow up our record-breaking bunch of summer "stormers" with an even bigger and brighter budget of new-season numbers.

Since we drew special attention to the beautiful vocal qualities of "Shadowland" last week, there has been a big demand for this number, which is being so successfully featured as a valse by the Savoy Orpheans, Jack Hylton's Band, Brooke Johns and his band, J. W. Birmingham and his Big Twelve, and the Shakespeare-Rutterford Band.

Charming Marie Ambrose is among the vocalists scoring with "Shadowland." This popular artiste is making a wonderfully successful feature of the number this week at the Kilburn Empire, her rendering being characterised by true artistry.

The popular Femina Quartette are also featuring "Shadowland," with excellent results. These charming ladies work the number to a splendid arrangement for piano, violin, and 'cello, and it is one of the most delightful items in their repertoire.

Despite the fact that the life of a popular song is usually short, many Feldman numbers never die! One of these is the immortal "Tipperary," which became "Tommy's" marching song in the Great War, and which is now an outstanding and inspiring feature of the wonderful Military Tattoo at the Stadium, Wembley. Popular Jennie Hartley is scoring an outstanding success with "Everybody Loves My Baby," which she is featuring in "Shephard's Pie" revue. Miss Hartley is a staunch upholder of the Feldman policy.

"After the Storm," and "Let It Rain," are two outstanding winners featured by the Royal Blues Syncopated Orchestra, which has been touring Scotland and the North with enormous success. The Royal Blues consist of seven first-class musicians, with a fine chorus vocalist, and are a highly popular combination in their "Cabaret Carnival" show.

Lauri Jaye, whose "Curios" are at the Clarence Pier, Southsea, tells us that "Won't Go" and "The Old Tin Lizzie" are his outstanding solo hits. In the same party, Molly Moore gets big applause for "Jealous," while "In a Rendezvous," worked as a duet by the two popular artistes, is a riot.

"After the Storm," "Yum-tum-tum," "Moon of Waikiki," "Bingo Farm," and "Shadowland" were enormous winners, as featured at the Gaiety Theatre, Belfast, last week, by the popular "Emeralds" concert party, who, under the direction of Bert St. Elmo, presented their song and dance revue, "Irish, and Sure of It."

The popular Kershaw Sisters created a big hit at the Mile End Empire last week, where they featured their latest Feldman winners, "Shadowland," and "I Know That Someone Loves Me."

Lawrence Wright Music Co.

New publications: "I Would Rather Be Alone," "Sweet Hawaiin Dreams," "Lonely for You."

Talbot O'Farrell, last Friday night at the Victoria Palace, broke in a new Lawrence Wright song, "Save Your Sorrow," and although it was the first time the number had been sung on the above stage, the audience joined in lustily. Mr. O'Farrell is continuing his success this week at the Alhambra Theatre with this number. "I Will Love You More Than Ever," and "The King Isn't King Any More."

Miss Dolce Cariello, who is scoring such a big success with Novelties Revue, which is at the Borough Theatre, Wallsend-on-Tyne, this week, informs us that "I'll Take Her Back," "Why Don't My Dreams Come True?" and "Bagdad" are a trio of very big winners for her.

Fred Coleman informs us that the "Wright" numbers are proving very popular with his concert party, "Poppies," also in his dance hall. He states that "Hay, Hay, Farmer Gray," is the favourite at the moment, being sung over and over again by 500 people last Saturday evening.

"Toy Drum-Major," "Sally's Come Back," "San Francisco," and "Golden West" are proving tremendous hits for Jimmy Leslie, who gives an excellent rendering of same in Follies of 1925 Concert Party.

Bert St. Elmo, of the Emeralds Concert Party, writes that "What About You" worked as a concerted with wedding scene, is pulling in encore after encore at each house. The manager of the Gaiety, Belfast, describes it as being a great number.

Miss Ivy Franklin, with "Well I Never" revue, has two numbers that she uses to the very best advantage in "Bouquet" and "Back Where the Daffodils Grow." Jack Wilmer, with the same show, handles that very amusing comedy number, "An N'egg, Some N'ham, and a N'onion," in his own original style, and gets right away with it from the first bars.

The "Wright" numbers are well in evidence in "Crayons" revue, which played to packed houses at the Granville, Walham Green, last week, Billie Bentley making a big hit with "Shanghai," etc. Kathleen Hesketh, with "Sally's Come Back," and other members of a strong cast—"High Street, Africa," "Mandalay," and "The Best Looking Girls."

Jack Dormonde, late of the Prince's Cabaret, writes from the Tivoli Theatre, Hanover, Germany, that "When My Sugar Walks Down the Street" and "Sweet Little You" are going very big for him.

Pat Lennox, a very popular member of Jack Sheppard's Concert Party, at the Madeira Lawns, Brighton, tells us that "Sally's Come Back" is enormous for him at every performance.

We are informed that the Avonmore Cabaret feature "That's Georgia," "Toy Drum-Major," and "When My Sugar Walks Down the Street" at the Welsh Harp Ballroom, Hendon, nightly, and are rewarded with tumultous applause.

A. E. Dawson, musical director of the Pavilion Playhouse, Chorley, Lancs., writes that he finds "Bouquet," "Sally's Come Back," "I Love the Sunshine," "When the Gold Turns to Grey," and "San Francisco" all very big favourites with his audiences, being requested repeatedly.

Roy Kemp writes from the Opera House, Perth, that "Tennessee" is terrific for him. "Thanks for a winner."

Jules Gavilett, scoring in "Snapshots of 1925," at the New Theatre, Andover, tells us his biggest hits are "Toy Drum-Major," "High Street, Africa," "When My Sugar Walks Down the Street," "Bouquet," and "San Francisco."

The Gillom Sisters, with Fred Karno's Follies, are scoring heavily with "Sally's Come Back," at the Tivoli Theatre, New Brighton, this week.

Blue and Blain, that popular act, is at the Empire, Eastwood, Notts., this week, and delighting the audiences with "Sally's Come Back," "Hay, Hay, Farmer Gray," and "San Francisco." For each number they are accorded rounds of applause.

Miss Dorothy Storm scored such a big success at the Prince of Wales' Playhouse, Lewisham, last week, that she was immediately retained for a second week. She is continuing her unprecedented success this week with three winners from the Wright house—"Lolita," "It's a Man Every Time," and "Mammy's Good-night Lullaby."

Norman Carrol, who is very popular in Harry Gordon's Entertainers, who are at the Beach Pavilion, Aberdeen, this week, tells us that "The King Isn't King Any More," "I Don't Want to Get Married," "When My Sugar Walks Down the Street," "Hay, Hay, Farmer Gray," "Maggie McGhee," and "Sally's Come Back," are proving very big successes for him at every performance.

Miss Doris Jefferson is making a big hit with Horatio Nicholls' beautiful waltz, "Close In My Arms," in the "Real Stuff" revue, at the County Theatre, Bedford, this week.

Miss Rosie Gaston, a staunch supporter of the Wright songs, informs us she has another winner for herself in "Those Good Old Times."

"Lucky 13" revue, which is at the Empire Theatre, Grantham, this week, includes in its cast a delightful little artist, in Beattie Trix. Miss Trix certainly has the right number in "Toy Drum-Major," for she gets every ounce out of it from beginning to end, and is applauded heartily at every performance.

Worton David, Ltd.

Leslie Gould is making a big success with the popular ballad, "The Songbird of Poverty Row," at all his engagements, and is shortly introducing the popular concert ballad, "The Wonder of Your Eyes." Raymond Bennett, the popular comedian, at the Agricultural Hall, St. Helier, Jersey, scores a hit with "I Can't Help Loving that Girl" and "Are You? Yes I Yam," whilst Levaux' Band on the island are making a special feature in the Cabaret of the "stunt" orchestrations of these numbers.

The Versatile Three have just introduced a new number from the house of David—"You Ought to Hear What They're Saying" (when they're dancing around at the ball).

Basil Hogarth and his Super Dance Band broadcast "I Can't Help Loving that Girl" and "Mary O'Brien" (the Irish Hawaiian), and also "The Old Top Hat That Father Wore," at all engagements, making a huge success with these items. Another broadcasting band that are making a feature of Worton David numbers are Tilley's Dance Band, who broadcast regularly from Newcastle.

Ranee Argent, the dainty vocalist, writes to tell us that "The Songbird of Poverty Row" is "going terrific," as did "The Plain Jane of the Family" with ths charming little artist. Rex Gordon reports enormous success with "Are You? Yes I Yam" at the Pavilion, Ramsey, Isle of Man, and fully intends featuring this number for some time to come.

A report from Blackpool, from Wally Dewar, speaks of the enthusiastic reception that "The Old Top Hat That Father Wore" receives at the Trocadera Ballroom, Blackpool. Other numbers going well there are "I Can't Help Loving that Girl," "Mary O'Brien," and "Are You? Yes I Yam." Percy Push and his London Æolian Band are working several of the Worton David numbers. He has taken "The Old Top Hat That Father Wore" and arranged it as it would have been written by various composers, and it is proving very successful.

Jackson Owen, in his new revue, "Scenes and Screams," is scoring an enormous hit with "Are You? Yes I Yam" at the Alexandra, Stoke Newington. "I Can't Help Loving that Girl" is also a big hit in the show.

Harry Russell's revue at Wood Green Empire this week has a goodly selection of the firm's numbers. Miss Madge Allan makes a specality feature of "The Songbird of Poverty Row" and "Mary O'Brien" (the Irish Hawaiian), whilst Miss Daisy Morell scores with "Up the Little Winding Hill" (to Maryville) and a new number, "I Looked Inside the Shop," whilst the Jazz Band make a feature of "The Old Top Hat That Father Wore" and "Are You? Yes I Yam."

All professionals who are looking for the real goods for panto. should lose no time in getting into touch with us at our offices, Ground Floor, 6, New Compton-street, Charing Cross-road, London, W.C. 2; or a full selection will be forwarded on for 1s. 6d.

(Continued on page 15.)

(Continued from column 2.)

ALDERSHOT THEATRE ROYAL (rehearsal, 12).—Miss Dorothy Mullord's Repertoire.
ASTON HIPPODROME (rehearsal, 12).—"Apple Sauce."
COVENTRY HIPPODROME (rehearsal, 1).—"One Moment, Please."
BATH PALACE.—"Sacked Again" Revue.
GLASGOW PAVILION.—Tricks, Ltd., present "Tricks" Revue.
WALHAM GREEN GRANVILLE (rehearsal, 12).—"Lucky 13" Revue.
BELFAST EMPIRE (rehearsal, 12.30).—"Rattles."
SHOREDITCH LONDON.—The Versatile Three, Four Christies, Dorane and Wood, Wee Rosie, Three Gladwyns, Learmouth and Fraser, Tom Leamore, Columbus and Partner, Fynch and Fisher, Frank Holland.
EXETER HIPPODROME.—The Femina Quartette, Pan and Girls, Augustin and Hartley, Margaret Norton, Bob Merry, Lucan and McShane.
PLYMOUTH PALACE THEATRE.—Billy Bennett, Leo Brampton and Co., Laurence Glen, Moss Maachal Quartette, Margaret Dennis, James Stewart, Lillian Burgiss.
BARROW-IN-FURNESS TIVOLI.—"Encore."

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PLAYS.

ADAM AND EVE.—Sept. 14, P.O.W., Grimsby.
A LA RUSSE (Mde. Lydia Kyasht).—Sept. 21, T.R., Huddersfield; 28, Theatre, Brixton, S.W.
ALF S BUTTON.—Sept. 14, Grand, Croydon.
ANDERSON, J. GRANT, REP. CO.—Little Hulton Playhouse, Bolton (season).
ANNA CHRISTIE.—Sept. 21, Alex., Widnes; 28, O.H., Burnley.
ARCADIANS, THE.—Sept. 21, Empire, Kingston; 28, Palace, Salford.
BALKAN PRINCESS.—Sept. 21, O.H., Macclesfield.
BAMBOULA.—Sept. 21, T.R., Bolton; 28, T.R., Hanley.
BAYNTON, HENRY.—Sept. 21 and 28, O.H., Manchester.
BEGGAR'S OPERA.—Sept. 21, Llandrindod Wells (3); 24, Aberystwyth (3); 28, Tenby (3).
BELLE OF NEW YORK.—Sept. 21, Colwyn Bay (3); Rhyl (3); 28, Llandudno.
BETTY.—Sept. 21, T.R., Bath.
BIDDY.—Sept. 21, Borough, Stratford.
BOURCHIER, ARTHUR.—Sept. 14, Royal, Birmingham; 28, Prince's, Manchester.
BRITISH NATIONAL OPERA.—Sept. 21, T.R., Leeds; 28, T.R., Glasgow.
BROADHEAD DRAMATIC CO.—Osborne, Manchester; Crown, Eccles; Hippo., Bury (stock season).
BUCKLEY, FRANK, REP.—Sept. 21 and 28, Empire, Ripley.
CAMPBELL, MRS. PATRICK.—Sept. 21, Lyceum, Ipswich; 28, Artillery, Woolwich.
CARL ROSA OPERA.—Sept. 21, Theatre, Wimbledon; 28, T.R., Portsmouth.
CARL ROSA OPERA.—Sept. 21, T.R., Plymouth; 28, T.R., Bournemouth.
CHARLEY'S AUNT.—Sept. 21, O.H., Kidderminster; 28, Grand, Oldham.
COBRA.—Sept. 21, T.R., Newcastle; 28, Lyceum, Edinburgh.
CO-OPTIMISTS, THE. — Sept. 14, Hippo., Southend.
CREAKING CHAIR.—Sept. 21, Richmond.
DAIRYMAIDS, THE.—Sept. 21, Empire, Swindon.
DENVILLE (ALFRED) REPERTOIRE COS.—Grand, Gravesend Hippodrome, Chesterfield; Court, Wigan; T.R., Stockport; T.R., Ashton-under-Lyne; Hippo., Margate.
DE GRAY GEORGE.—Sept. 14, Hippo., Nuneaton.
DOBELL, W. L.—Sept. 17, Kingdon Cinema, Cahirciveen; 21, Nelson Hall, Tralee.
DOLLAR PRINCESS.—Sept. 21, Empire, Sunderland.
DORAN, CHARLES.—Sept. 21, T.R., York; 28, T.R., Lincoln.
D'OYLY CARTE (NEW) CO.—Sept. 21, Pier Pav., Weston-super-Mare; 28, Empire, Swindon.
D'OYLY CARTE (REP.) CO.—Sept. 21 and 28, Hippo., Golders Green.
DUNSTAN, EDWARD.—T.R., St. Helens (season).
EAST OF SUEZ.—Sept. 21, O.H., Northampton.
EDUCATING A HUSBAND.—Sept. 21, Grand, Oldham; 28, Pav., Torquay.
EDGE O' BEYOND.—Sept. 17, T.H., Hunstanton (3).
ELIZA COMES TO STAY.—Sept. 21, Hippo., Wrexham; 28, T.R., Worcester.
FAKE, THE.—Sept. 21, Royal, Bristol.
FARMER'S WIFE (A. & S.).—Sept. 21, Grand, Derby; 28, T.R., Blackburn.
FARMER'S WIFE (Birmingham Rep. Co., No. 1).—Sept. 21, Prince's, Manchester; 28, Lyceum, Sheffield.
FATA MORGANA.—Sept. 21, Palace Pier, Brighton.
FOOL, THE.—Sept. 21, O.H., Leicester; 28, W.G., Blackpool.
FORBES-ROBERTSON, FRANK.—Sept. 21, Theatre, Cromer; 28, Pier, Eastbourne.
FORTESCUE, FRANK, STOCK CO.—Palace, Bordesley; T.R., Wolverhampton; Palace, Attercliffe; Grand, Walsall (season in each case).
FRENCH LEAVE.—Sept. 17, Knightstone, Weston.
GHOST TRAIN.—Sept. 14, R., Glasgow.
GILL, BASIL.—Sept. 21, O.H., Leicester; 28, O.H., Blackpool.
GIPSY LOVE.—Sept. 21, Gaiety, Dublin.
GRAHAM ROBERTS REP.—Sept. 14, Royal, Castleford.
GREEN GODDESS.—Sept. 21, Port Talbot; 28, T.R., Bristol.
GROUNDS FOR DIVORCE.—Sept. 24, D.P., Eastbourne (3).
HAMILTON DEANE.—Sept. 21 and 28, Palladium, Llandudno.
HAMLET'S MAMMA.—Sept. 21, West Pier, Brighton; 28, Weston-super-Mare (3); Taunton (3).
HAMMERSLEIGH, BERIC.—Sept. 21, West Hartlepool.
HAY FEVER.—Sept. 21, T.R., Glasgow.
HINDLE WAKES.—Sept. 21, Royal, Sheffield.
HINTON, ARTHUR.—Sept. 14, Palace, Aberdeen.
IN THE NEXT ROOM.—Sept. 21, T.R., Lincoln; 28, Palace, Reading.
IT PAYS TO ADVERTISE (WHITE).—Sept. 21, Aquarium, Yarmouth; 28, O.H., Tunbridge Wells.
IT PAYS TO ADVERTISE.—Sept. 21, Grand, Blackpool.
JEANNETTE.—Sept. 21, Royal, West Stanley.
JEFFERSONS, THE, and THE OPTIMIST.—Sept. 21, Gaiety, Douglas; 28, W.G., New Brighton.
JUST MARRIED.—Sept. 21, Royal, Brighton.
JUST MARRIED.—Sept. 21, Hippo., Darlington.
KATJA THE DANCER.—Sept. 21, Palace, Westcliff; 28, Palace, Ramsgate.
KATJA THE DANCER.—Sept. 21, T.R., Birmingham.
KATJA.—Sept. 21, Royal, Torquay.
KISSING TIME.—Sept. 21, T.R., Blackburn; 28, T.R., Dewsbury.
LADY OF THE ROSE.—Sept. 21, Royal, Morecambe.
LANG, MATHESON.—Sept. 21, Empire, Liverpool; 28, Grand, Hull.
LAST WALTZ.—Sept. 21, King's, Southsea; 28, Empress, Brixton.
LIE, THE.—Sept. 21, Artillery, Woolwich; 28, Palace Pier, Brighton.
LIGHTNIN'.—Sept. 21, H.M., Aberdeen.
LILAC TIME.—Sept. 21, G., Wolverhampton.
LITTLE NELLY KELLY.—Sept. 17, D.P., Eastbourne (3).
LONDON PLAYERS.—O.H., Jersey (season).
MACDONA PLAYERS (Bernard Shaw Rep.).—Regent, London (season).
MADAME POMPADOUR.—Sept. 14, T.R., Bournemouth.
MADAME POMPADOUR (EDWARDES).—Sept. 21, Palace, Newark (3); Corporation, Chesterfield (3); 28, Aquarium, Yarmouth.
MAID OF THE MOUNTAINS.—Sept. 21, Palace, Burnley.
MAN FROM HONG-KONG.—Sept. 21, Lyceum, Edinburgh.
MARSH, ALEX.—Sept. 21 and 28, Marina, Douglas.
MARTIN-HARVEY, SIR JOHN.—Sept. 21, King's, Glasgow; 28, Court, Liverpool.
ME AND MY BOY.—Sept. 21, Hippo., Rotherhithe.
MERCENARY MARY.—Sept. 21, Alhambra, Glasgow.
MERRY WIDOW.—Sept. 21, Royal, Hanley.
MILLANE CO. (STOCK).—T.R., Middlesbrough (season).
MITCHELL & DALE REP.—Grand, Lancaster (season).
MONSIEUR BEAUCAIRE.—Sept. 21, P.O.W., Birmingham; 28, O.H., Cheltenham.
MY 'ERB.—Sept. 14, Hippo., Sheffield.
NAUGHTY WIFE.—Sept. 21, Aberystwyth.
NERVOUS WRECK.—Sept. 21, Royalty, Chester; 28, Empire, Ardwick.
NEILSON-TERRY, PHYLLIS.—Sept. 21, Lyceum, Sheffield; 28, Palace, Westcliff.
NICOLETTE.—Sept. 21, Court, Liverpool; 28, King's, Glasgow.
NO, NO, NANETTE.—Sept. 21, O.H., Belfast.
NO, NO, NANETTE.—Sept. 21, T.R., Exeter.
NO. 17.—Sept. 21, Pav., Torquay; 28, Grand, Swansea.
NOVELLO, IVOR.—Sept. 21, Prince's, Bradford; 28, Palace, Manchester.
OFFICERS' MESS.—Sept. 14, Hippo., Wigan.
OLD HOME, THE (Aston Players).—Sept. 14, T.R., Aston.
O'MARA OPERA.—Sept. 21, Hippo., Margate; 28, T.R., Worthing.
ORDEAL.—Sept. 21, Grand, Leeds; 28 T.R., Halifax.
OUTWARD BOUND.—Sept. 17, Newquay (3).
OVER THE HILL.—Sept. 21, Palace, Wingate.
PADDY THE NEXT BEST THING.—Sept. 21, O.H., Burnley; 28, Royalty, Chester.
PATRICIA.—Sept. 21, Folkestone (3); Margate (3).
PELICAN, THE (NORTH).—Sept. 21, Grand, Croydon; 28, Shakespeare, Liverpool.
PELICAN, THE (SOUTH).—Sept. 21, Court, Wigan; 28, T.R., Leeds.
PIERROT AT PLAY (PLAYTIME FOLLIES).—Sept. 21, Jesmond Pav., Newcastle-on-Tyne.
PLAYTHING OF AN HOUR.—Sept. 21, Collins's.
PLUS FOURS.—Sept. 21, Pier, Eastbourne.
POLLYANNA.—Sept. 21, O.H., Southport; 28, Royal, Bolton.
POPPY.—Sept. 21, O.H., Scarborough.
PRICE OF SILENCE.—Sept. 14, T.R., Newcastle.
PRIMROSE (BLUE).—Sept. 21, O.H., Tunbridge Wells.
QUALITY STREET.—Sept. 21, T.R., King's Lynn; 28, O.H., Northampton.
RAIN.—Sept. 21, Prince's, Bradford.
RAY AND MAYNE.—Stock Season, Grand, Stockton.
RAYNOR REP. — O.H., Coventry (season).
RIGHT AGE TO MARRY, THE.—Sept. 14, T.R., Bolton.
RISING GENERATION.—Sept. 21, T.R., Worcester.
RIVER, THE.—Sept. 14, Grand, Swansea.
ROMANCE.—Sept. 21, Bognor (3); Worthing (3).
ROSE MARIE.—Sept. 21, Hippo., Newcastle.
SAINT JOAN.—Sept. 21, Folkestone (3); Margate (3); 28, Borough, Stratford.
SAINT JOAN.—Sept. 21, Palace, Manchester.
SAUCY SUE.—Sept. 21, Hippo., Boscombe.
SIGNAL, THE.—Sept. 14, Palace, Warrington.
SIMPLE SIMON'S BABY.—Sept. 21, Hippo., Ellesmere Port.
SO THIS IS LONDON.—Sept. 21, T.R., Peterboro'; 28, T.R., King's Lynn.
SPORT OF KINGS.—Sept. 21, Middlesbrough; 28, York.
SPORT OF KINGS.—Sept. 21, Lyceum, Edinburgh.
SPRING CLEANING.—Sept. 21, Royal, Halifax.
STOP FLIRTING.—Sept. 21, T.R., Bournemouth; 28, Hipp., Gloucester
STORM.—Sept. 21, Llandudno (3); 28, Buxton.
STREET SINGER (SOUTH).—Sept. 21, Hippo., Gloucester; 28, Lyceum, Newport.
STREET SINGER (NORTH).—Sept. 21, Empire, Preston; 28, Hippo. Keighley.
STREET SINGER.—Sept. 21, Prince's, Bristol; 28, King's, Hammersmith.
SUNSHINE SALLY.—Sept. 21, Empire, Edmonton.
TARNISH.—Sept. 21, Royal, Cheltenham.
TERRY, FRED, AND JULIA NEILSON.—Sept. 21, O.H., Blackpool; 28, T.R., Birmingham.
THANK YOU, DOCTOR.—Sept. 21, Palace, Ramsgate.
TIGER CATS (IDA STRATHAM).—Sept. 21, King's, Dundee; 28, Theatre, Perth.
TIGER CATS (B).—Sept. 21, T.R., Yarmouth.
TILLY OF BLOOMSBURY.—Sept. 17, Weston-super-Mare (3).
TONS OF MONEY (WHITE).—Sept. 21, Cundle, Bourne, Melton Mowbray, Oakham, Market Harborough, Ashby-de-la-Zouch (1 each).
TONS OF MONEY (BLUE).—Sept. 21, P.O.W., Grimsby; 28, Hippo., Darlington.
UNCLE TOM'S CABIN.—Sept. 14, Hippodrome, Coventry.
VENNER, REP.—T.R., Castleford (season).
VORTEX, THE (BLUE).—Sept. 21, New, Brighton; 28, Eastbourne (3); Hastings (3).
VORTEX, THE (WHITE).—Sept. 24, Llandudno (3); 28, Rhyl (3); Colwyn Bay (3).
WAY OF AN EAGLE.—Sept. 21, Playhouse, Aberdare.
WEEK-END, A.—Sept. 14, Empire, Kingston; 21, Empire, Stratford.
WHITE CARGO (NORTH).—Sept. 21, O.H., Harrogate; 28, King's, Dundee.
WHITE CARGO (BLUE).—Sept. 21, T.R., Barnsley; 28, T.R., Rochdale.
WHEN KNIGHTS WERE BOLD.—Sept. 21, Empire, Wood Green.

REVUES.

APRIL SHOWERS.—Sept. 21, Empire, York.
APPLE SAUCE.—Sept. 21, Aston; 28, Huddersfield.
ARE YOU LISTENING?—Sept. 21, Hippo., Ashton-under-Lyne.
ARE YOU WORKING?—Sept. 21, Scunthorpe.
ATTABOY.—Sept. 21, Derby.
BED AND BREAKFAST.—Sept. 14, Empire, West Hartlepool.
BIFF-BANG.—Sept. 14, Grand, Stockton.
BLAZES.—Sept. 21, Palace, Maidstone.
BROKEN BISCUITS.—Sept. 14, T.R., Leigh.
BY THE WAY.—Sept. 14, Palace, Salford.
CASEY'S COURT.—Sept. 21, Londonderry; 28, Belfast.
CHEERIO.—Sept. 14, Pal., Halifax.
CHEAP TRIPS.—Sept. 21, Metropolitan, W.
CHOCOLATE BOX.—Sept. 14, Alex., Widnes.
CHUCKLES.—Sept. 14, Col., Portsmouth.
CONTRASTS.—Sept. 14, Empire, South Shields.
CROSS-WORDS.—Sept. 21, New, Crewe.
CUPID WHISPERS.—Sept. 14, Pal., Reading.
DAILY DOINGS.—Sept. 21, Met., Manchester.
DESIGNS.—Sept. 21, Empire, New Cross; 28, Empire, Stratford.
DING-DONG.—Sept. 21, Met., Bootle; 28, Tivoli, Hull.
DOLE INCREASED.—Sept. 14, Palace, Bradford.
ENCORE.—Sept. 21, Tivoli, Barrow-in-Furness.
EXPLOSIONS.—Sept. 14, Tivoli, Barrow-in-Furness.
FAGS.—Sept. 14, Artillery, Woolwich.
FETCH A POLICEMAN.—Sept. 14, Hippo., Seacombe.
FLAG DAY.—Sept. 14, O.H., Dudley.
FLYAWAY PETER.—Sept. 21, Empire, Finsbury Park.
FOLLOW THE MONEY.—Sept. 21, Palace, Carlisle.
FOLIES BERGERE REVUE.—Sept. 21, Hippo., Brighton.
FORMBY SEEING LIFE.—Sept. 21, Hippo., Hulme.
FUN ON AN OCEAN LINER.—Sept. 14, T.R., Hyde.
GAY CITY.—Sept. 21, Hippo., Ipswich.
GLOBE TROT.—Sept. 21, Palace, Chelsea; 28, Hippo., Devonport.
GOLDEN WEST.—Sept. 21, Empire, Leeds.
GOOD OLD SERGEANT.—Sept. 14, Bedford, Camden Town.
GOODS OF 1925.—Sept. 21, H.M., Walsall; 28, Palace, Bordesley.
GOOD TIMES COMING.—Sept. 21, Empire, Gateshead.
GOSSIPS AND GRUMBLES.—Sept. 14, Emp., West Bromwich.
GREAT SCOTT.—Sept. 21, Empire, Swadlincote.
GRUMBLES.—Sept. 21, Alex., Birmingham.
HAPPY DAYS.—Sept. 21, O.H., Jersey.
HEADLIGHTS.—Sept. 21, Southampton; 28, Brighton.
HELTER SKELTER.—Sept. 21, Hippo., Liverpool.
HELLO, BLOBBS!—Sept. 14, Empire, Swadlincote.
HELLO, UNCLE!—Sept. 21, Palace, Warrington.
HERE'S TO YOU.—Sept. 21, Hippo., Preston.
HIGH LIFE.—Sept. 21, Hippo., Sheffield.
HILARITIES.—Sept. 21, Empire, Chatham.
HIS LUCKY WIFE.—Sept. 21, Queen's, Castleford.
HOUSE HUNTING.—Sept. 14, Empire, York.
HOP SCOTCH.—Sept. 21, Grand, Stockton.
HULLO, BUBBLES!—Sept. 14, Temp. H., Merthyr.
IT PAYS TO PLEASE.—Sept. 21, New, Tonbridge.
INCOME-TAX MAN, THE.—Sept. 21, Pav., Liverpool.
JAZZLAND.—Sept. 21, Empress, Brixton.
JAZZ ROUND-UP, THE.—Sept. 21, Empire, Edinburgh.
JIG-SAW.—Sept. 21, O.H., Londonderry.
JOG-TROT.—Sept. 21, Pav., Ayr.
KARNO'S FOLLIES.—Sept. 14, New, Crewe.
KEEP MOVING.—Sept. 21, Pav., Penmaenmawr.
KHAKI.—Sept. 21, Empire, South Shields.
LAUGHS AND LADIES.—Sept. 21, Empire, Shepherd's Bush.
LIFE AND LAUGHTER.—Sept. 14, W.G., Blackpool.
LIGHTER AND BRIGHTER.—Sept. 14, Pav., Liverpool; 28, Hippo., Ashton.
LONDON CALLING.—Sept. 14, West Pier, Brighton; 28, T.R., Leamington Spa.
LONDON TO NEW YORK.—Sept. 21, Royal, Bury.
LOOM, THE.—Sept. 21, Hippo., Dublin; 28, Hippo., Liverpool.
LUCKY 13.—Sept. 21, Granville, Walham Green; 28, O.H., Jersey.
MAKING MONEY.—Sept. 14, Pav., Salisbury.
MAGICAL MOMENTS.—Sept. 21, Palace, Halifax.
MARGUERITE.—Sept. 21, Hippo., Stockport.
MAGNETS.—Sept. 21, Empire, Bristol.
MELODY BOX.—Sept. 21, Empire, Swansea.
ME AND MY GAL.—Sept. 21, Queen's, Poplar.
MENU, THE.—Sept. 14, Pav., Ayr.
MERRY AND BRIGHT.—Sept. 21, Palace, Southampton.
MODELS AND MUDDLES.—Sept. 14, Palace, Bordesley.
MR. TICKLE.—Sept. 21, Empire, Croydon.
MR. KEN OF KENTUCKY.—Sept. 21, Queen's Park, Manchester.
MUSTARD POT.—Sept. 21, Alhambra, Devonport.
NELLY DEAN.—Sept. 21, Palace, Leicester; 28, Alex., Stoke Newington.
NEW SPLINTERS.—Sept. 21, Empire, Kilburn; 28, Hippo., Brighton.
NIGHTLIGHTS.—Sept. 21, Empire, Cardiff; 28, Empire, Newport.
NINE O'CLOCK REVUE.—Sept. 21, O.H., Buxton; 28, Grand, Harrogate.
NIPS.—Sept. 21, Col., Portsmouth; 28, Palace, Swansea.
NIPPY.—Sept. 14, Queen's, Castleford.
NOTIONS.—Sept. 21, Lewisham; 28, Islington.
OCEANS OF NOTIONS.—Sept. 21, New, Northampton; 28, Hippo., Rochdale.
OH, DOLLY!—Sept. 21, Borough, Wallsend.
OH, NIPPY!—Sept. 21, Hippo., Maidenhead.
O.K.—Sept. 21, Empire, Swadlincote, 28, Hippo., Ellesmere Port.
ON THE DOLE.—Sept. 21, Hippo., Southend; 28, Empire, Hackney.
ON THE PANEL.—Sept. 21, Hippo., Birkenhead; 28, T.R., Bury.
ON THE BOUNCE.—Sept. 14, O.H., Wakefield.
ON THE NOD.—Sept. 14, Picture House, Aberavon.
ONE MOMENT, PLEASE.—Sept. 21, Hippo., Coventry.
OUR CABARET.—Sept. 21, Hippo., Aldershot.
OUR LIZ.—Sept. 14, Palace, Chelsea.
PARCELS.—Sept. 21, T.R., North Shields.
PARIS NIGHTS.—Sept. 21, Hippo., Poplar; 28, Grand, Clapham.
PARISH RELIEF.—Sept. 14, Argyle, Birkenhead.
PAY DAY.—Sept. 21, County, Bedford; 28, Grand, Luton.
PEPPER-BOX.—Sept. 21, Hippo., Portsmouth; 28, Empire, Kilburn.
PINS AND NEEDLES.—Sept. 21, O.H., Dudley; 28, Empire, West Bromwich.
PLAYTIME.—Sept. 21, Palace, Huddersfield.
PLEDGES.—Sept. 21, Palace, Chatham.
P'S AND Q'S.—Sept. 21, Grand, Clapham; 28, Olympia, Shoreditch.
POSH.—Sept. 14, Metropolitan, London.
POT LUCK.—Sept. 14, Met., Glasgow.
PUNCH AND JUDY SHOW.—Sept. 21, Palace, Hull; 28, New, Northampton.
PUZZLES OF 1925.—Sept. 21, Palace, Salford.
QUEEN OF THE CABARET.—Sept. 21, Hippo., Keighley.
RAT-A-TAT.—Sept. 21, Empire, Glasgow; 28, Empire, Edinburgh.
REAL STUFF.—Sept. 21, Royal, Stratford; 28, Regent, Chelmsford.

(Continued on page 15.)

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Continued from page 4.

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(Continued in following column.)

BANDS AND BANDSMEN.

HERE, THERE, AND EVERYWHERE WITH THE MELODY MAKERS.

By BATON.

The Question of Pay.

Apropos of my remarks last week with regard to bandsmen's pay, a corespondent writes as follows:—

"I agree that you cannot blame the managements altogether, because they know that they can get musicians (of a sort) at that price." (I had mentioned the case of a band which had been offered 7s. per night per man.) "It seems to me that as soon as boys can play an instrument a little they make up their minds to form a dance band. They know next to nothing about music, but they get this horrible noise called a band together, and put themselves before the public at ridiculous fees. There are hundreds of these bands about, and in this district I have counted about twenty new ones this year. I had a case of my own recently. A man called on me with the object of engaging my band for a twice-weekly show. I told him my fees, which are quite moderate, and he nearly fainted. He said the band he had was quite good, but the sax. was poor. There were five of them, and they were doing the show for 25s. for the band per show. I know that this band gets plenty of work because they are cheap, but the noise you can judge for yourself. I have lost dozens of shows through being undercut by different bands, and yet you can hear dancers complaining because the bands are poor and amateurish. It seems that a lot of dance promoters do not study their patrons, but are all out for profit. After all, the band makes or breaks a dance, so who is the worse off in the end? Modern dance music requires much study and practice, and it is an absolute fallacy that 'any fool can play dance music'."

Verb. sap.!

Charlie Chaplin, Composer.

One of Charlie Chaplin's hobbies is the violin, and he is an assiduous player. In connection with his latest picture, "The Gold Rush," now running at the Tivoli, he has written and composed a new vocal fox-trot called "With You, Dear, In Bombay," which is also interpreted on Brunswick records. In the recorded version Charlie himself plays the violin solo in conjunction with Abe Lyman's American Orchestra. I believe this is the first published number by Chaplin, and Feldman's are to be congratulated on securing it.

At the Cecil.

Jack Payne's Hotel Cecil Dance Band is an excellent combination of eleven, consisting of three saxophones, two trumpets, trombone, piano, banjo, sousaphone, and drums, with Jack as conductor. Each member of the band is an accomplished musician, capable of doubling on other instruments. Their quiet and strictly rhythmical rendering of such numbers as "Seminola," "Jealous," "Everybody Loves my Baby," and others, is a real pleasure. Jack formed his band in 1918 after a series of adventures in the R.F.C.

A Ukulele Pioneer.

Kel Keech, who, with his Novelty Orchestra, is the outstanding attraction at the Café de Paris, was the organiser of the "White Lyres," which was composed entirely of ex-Service men in hospital in France. The band became very popular in that country, and was the first combination to be engaged by Ciro's Club in 1919, and again in 1921. Their engagement was a great success. Kel renders his songs to the accompaniment of the banjulele banjo, of which his brother, Alvin, whose studios are at 42, Old Bond-street, is the inventor. One of the instruments featured in the Café de Paris orchestra is the Hawaiian steel guitar, played by the inventor, Kekuku. All the members of the band came originally from Honolulu. Kel is responsible for the well-known banjulele banjo and ukulele arrangements. He is a frequent broadcaster, sometimes alone, and sometimes with his brother and Kekuku. Alvin recently broadcast at a garden party at Weston-super-Mare for the Cardiff Station. Next Monday the two brothers and Kekuku will broadcast from 2LO.

A Popular Conductor.

O. Thomas, conductor at the Strand Corner House, commenced his career at the age of eight as a 'cellist and conductor at the Palace, Neath. From there he went to the Grand, Swansea, where (he states) the conductor, Mr. W. F. Hulley, told him to go home and get a big 'cello (he was using a half-size instrument) and put on long trousers, as they did not want infants in the orchestra. After a spell at Swansea he went to Cardiff, where he joined Mr. Mortimer at the Park Hall. Subsequently, he came to the Piccadilly Hotel, London, afterwards going to Manchester with the Hallé Orchestra, at the same time playing at the Manchester Palace with Tommy Wrathmile. In addition to conducting at the Strand Corner House, Mr. Thomas is also playing in the Queen's Hall Orchestra for the Promenade Season. He says that he finds the taste for music has considerably improved, and that such numbers as Beethoven's Fifth Symphony, Pathétique, Tschaikowsky, and others, are in great favour.

Tickling Titles.

This is the age of grotesque titles. To add to the category in which are already "Do Shrimps Make Good Mothers?" and "Does the Spearmint Lose Its Flavour?" we now have "What Nationality is Sawdust?" and "Should a Kipper Swim Folded or Flat?" The latter is by Paul Dewrance and Bud Steuart," who, in spite of their American-sounding names, are as British as they make 'em.

Silver Stars.

Ted Smith's Silver Star Orchestra, who have been at the Catford Palais de Danse since May last year, have become a permanent institution. The band is now composed of piano, violin, two saxophones, banjo, trumpet, trombone, and drums—all first-class musicians and sight-readers. The orchestra was formed in August, 1919, by Will Mowday, the violinist, and consisted of five players. It was carried on by him until February, 1924, when he left for New Zealand. Ted Smith then took over, and he has with him to-day four of the original members. Before going to Catford the band was for three seasons at the Brixton Palais de Danse. The little coterie has been dubbed "The Smilers" on account of the cordial spirit which prevails amongst them.

All Seats Sold.

"Mercenary Mary" is a Clayton and Waller production, and all seats are sold for the three weeks it remains in Glasgow. Among the successful numbers which Chappell's have introduced are "I'm a Little Bit Fonder of You," by Irving Cæsar, who wrote the lyrics of "No No Nanette." It is a slow fox-trot or blues, and the tune has taken Glasgow by storm. Another outstanding number is "Tie a String Round Your Finger," by Vincent Youmans, the composer of "No No Nanette," also a fox-trot. Another number, by Louis Hirsch, "I Am Thinking of You," is very popular, and also a fox-trot number, "Dipping in the Moonlight," by Joseph Meyer. "Mercenary Mary" comes to the London Hippodrome on October 7. After Glasgow, the piece will play a week in Liverpool.

Radio Band Contest.

The Newcastle station of the British Broadcasting Company is organising a brass band contest by wireless. The competition will be held in one of the large halls in the city, which will be connected with the broadcasting station, and the judges will listen-in instead of sitting in a room adjoining the hall in which the bands are playing, as is usual. Details of the contest have yet to be arranged.

Recommended.

Band leaders and others requiring their pianos tuned or repaired could not do better than get in touch with Mr. W. Gibson, of 3, Holmes-road, Kentish Town, N.W. 5. Mr. Gibson was associated with Messrs. Brinsmead for twelve years. He is tuner to the London Syndicate Halls, and his work is well spoken of.

Items of Interest.

A new band, the Original Gerracs Orchestra, has taken the place of the Anglo-American White Star Band at the Hammersmith Palais de Danse.

Joe Crossman, who until recently was at the Regent Palace, has joined Ambrose and his band at the Embassy Club.

Al. Davison and his Claribel Band return to the Criterion next Monday.

John L. Bennington reports that he is inundated with private bookings for the winter season.

Messrs. Chappel's are handling a symphonic arrangement of "By the Waters of Minnetonka," by Arthur Lange, the well-known American arranger. It is published in full music size, and is being featured by some of the foremost bands.

I hear that Geoffrey Goodhart at the Piccadilly is looking for a tenor sax. Harry Berly and Albert Obregon have joined him as first and second altos.

Bobby Tate is leaving the Regent Palace to go with Jeffries to Scotland. This means that Eddie Lee will want a new drummer.

Meirion Deifel and his band are being duly acclaimed at Lyons' State Café, Piccadilly, Manchester.

Among the Feldman numbers featured by W. W. Grant and his Crystal Palace Band is "The Old Tin Lizzie," which on a recent occasion was encored five times.

Box and Cox: Phil Thomas has returned to duty, and Bert Lucas has gone a-holidaymaking.

(Continued from preceding column.)

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LYDIA KYASHT AT HAMMERSMITH.

During the past week, the King's Theatre, Hammersmith, has been rejoicing in a personal visit of the famous danseuse, Lydia Kyasht, in "A La Russe." Graceful and charming, she has delighted large audiences nightly with her superb dancing, in which she has been ably seconded by a clever company. Amongst the many items on the programme, the ballet "Papillon," with Lydia Kyasht as the Butterfly and seven pretty girls as the Roses, was one of the most charming, and "The Phœnix" one of the most beautiful for colouring and arrangement. The Russian Balaliaka Orchestra, under the direction of Mr. Nicholas Medvedveff, played jazz and other music. Colleen Clifford gave songs at the piano, and Nicholas Nedejin selections from his repertoire.

Strongly in evidence at the SWINDON Empire this week has been the continued popularity of "Stop Flirting," although this is the second visit of F. Leslie Moreton and Gyrton Heath's company within a comparatively short period. With such zest indeed has the town welcomed its old love that considerable "bookings" were made on Sunday—a record for Swindon, and due in a great measure to the opportunism of the new resident manager, Mr. J. Rands Collison, who, taking advantage of one inquiry while entering the theatre for a moment, soon had a queue formed and went on booking till church time. Frequent recalls have been the predominant feature of the week, a just reward to a talented company, the cast including Geoffrey Saville, Ida Walton, Frank Sidington, Phyllis Bourke, Lionel Yeoman, James English, and those delightful dancers, Patrick Walcott and Joan Bryant. There is a refined and vivacious chorus. Norman Bath, the conductor, shows that he is in intimate touch with the composer's works.

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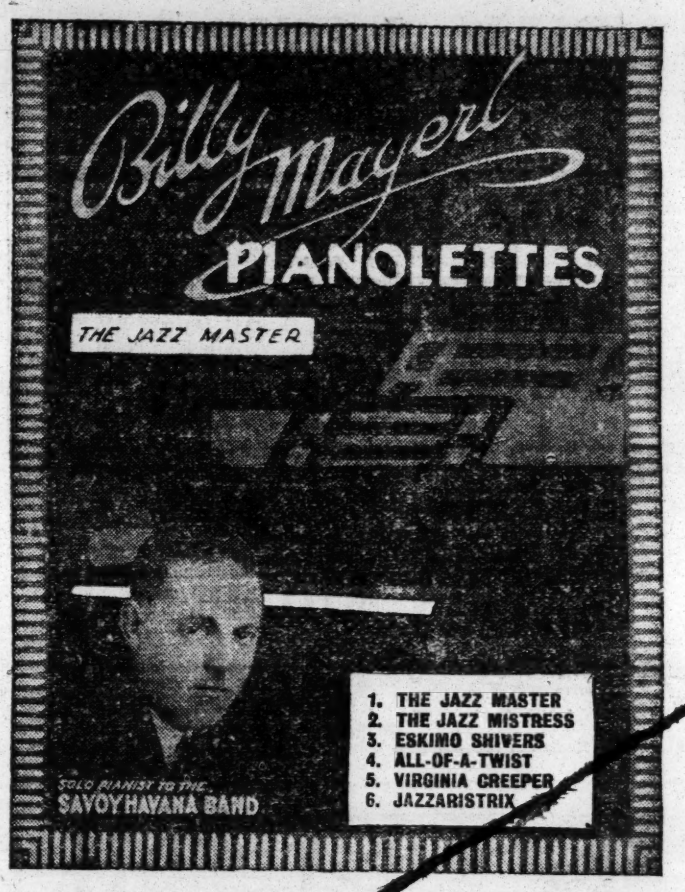
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(*Continued from page* 12.)

'ECORDS.—Sept. 21, Oldham; 28, Sheffield.
&ED HOT.—Sept. 21, T.R., Guildford; 28, Pavilion, Leicester.
'ELATIONS.—Sept. 14, Palace, Bath; 28, Pavilion, Southport.
RIPPLES.—Sept. 14, Cambridge, Spennymoor.
ROUNDABOUT, THE.—Sept. 21, Grand, Birmingham; 28, Palace, Halifax.
ROYAL ITALIAN CIRCUS.—Sept. 21, Hippo., Ilford.
ROSETTE.—Sept. 14, Playhouse, Aberdare.
ROUND THE TOWN.—Sept. 14, Palace, Salisbury.
RUNNING RIOT.—Sept. 21, Empire, Islington.
SAY WHEN.—Sept. 21, Empress, Brixton; 28, Empire, Edmonton.
SACKED AGAIN.—Sept. 21, Palace, Bath.
SCANDALS OF 1925.—Sept. 21, Hippo., Bristol.
SCOTCH FOLLIES.—Sept. 14, T.R., Stanley.
SCOTCH BROTH.—Sept. 21, Hippo., Hamilton.
SERVED HOT.—Sept. 14, Empire, Woolwich.
SECONDS OUT.—Sept. 21, Music Hall, Devizes.
SHAVINGS.—Sept. 21, Palace, Bordesley.
SHELL OUT.—Sept. 21, Exchange, Sleaford.
SHEPHARD'S PIE.—Sept. 21, Empire, Hartlepool; 28, Empire, Sunderland.
SHORT STORIES.—Sept. 21, Alex., Stoke Newington.
SIDE SHOW, THE.—Sept. 21, Hippo., Salford.
SIGN ON.—Sept. 21, Palace, Bradford; 28, Empire, York.
SITUATIONS.—Sept. 21, Empire, West Bromwich.
SNACKS.—Sept. 21, Royal, Hyde.
SNATCHES.—Sept. 21, Jubilee Hall, Weymouth.
SOMETHING NEW.—Sept. 21, Royal, Edinburgh.
SPARE PARTS.—Sept. 21, Palace, Bordesley.
SPASMS.—Sept. 21, Royal, Leigh; 28, Col., Radcliffe.
SPEED.—Sept. 21, Tivoli, Hull.
STAGE STRUCK.—Sept. 21, Empire, Penge.
STAR SHELLS.—Sept. 21, Grand, Mansfield.
STEPPING STONES.—Sept. 14, Granville, Walham Green.
STUNTS OF 1925.—Sept. 21, Hippo., Mexborough.
SURPRISES.—Sept. 14, Exchange, Sleaford.
SUSIE SMILES.—Sept. 14, Victoria, Dundee.
TEN TO ONE ON.—Sept. 21, Met., Glasgow; 28, Hippo., Hamilton.
THIS WAY, PLEASE.—Sept. 21, Royal, Bilston.
THREE BAGS FULL.—Sept. 14, Pal., Carlisle; 28, T.R., Darwen.
THERE YOU ARE, THEN.—Sept 14, Met., Bootle.
TIDDLY WINKS.—Sept. 21, Opera House, Dudley; 28, Empire, West Bromwich.
TIMES, THE.—Sept. 21, Empire, Newport.
TIT-FOR-TAT.—Sept. 14, Royal, Grantham.
TONS OF FUN.—Sept. 14, Palace, Swansea.
TOP-HOLE.—Sept. 21, Grand, Hanley.
TOUCH AND GO.—Sept. 21, T.R., Hebburn; 28, T.R., Seaham Harbour.
TREASURES.—Sept. 21, Hippo., Birmingham.
TRICKS.—Sept. 21, Royal, Glasgow.
TRIP TO PARIS.—Sept. 21, Temperance H., Merthyr.
TRUMPS.—Sept. 21, Palace, Attercliff.
TWENTY-ONE TO-DAY.—Sept. 21, New, Crewe.
'ULLO.—Sept. 21, Palace, Reading.
UNEMPLOYED.—Sept. 21, Tivoli, Aberdeen.
VANITY BOX.—Sept. 21, Palace, Hammersmith.
VARIATIONS.—Sept. 21, Hippo., Huddersfield.
VOLUMES.—Sept. 21, Royal, Windsor.
WAIT FOR IT.—Sept. 21, Hippo., Norwich.
WAKE UP.—Sept. 21, Court, Warrington; 28, Hippo., Coventry.
WHIRLWIND.—Sept. 14, Empire, Belfast.
WHAT HO!—Sept. 21, Cleethorpes.
WHAT'LL I DO?—Sept. 21, Hippo., Eastbourne; 28, Palace, Watford.
WHAT A LAD!—Sept. 21, Palace, Lincoln.
WHITE HEATHER.—Sept. 21, Empire, Ardwick; 28, Empire, Gateshead.
WHIZZ.—Sept. 14, Pal., Southampton.
WILDFIRE.—Sept. 21, Hippo., Wolverhampton.
WORKSHY.—Sept. 21, Hippo., Leeds.
ZIP.—Sept. 21, Palace, Blackburn; 28, Palace, Huddersfield.

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SONGS AND SINGERS.

(*Continued from page* 11.)

Francis and Day.

Great was the reception accorded all the week now ending at the Holborn Empire to that fascinating new song fox-trot, "Ukulele Lady," when sung by Albert Whelan, the well-known Australian entertainer, the audiences instantaneously annexing the tuneful chorus with evident relish. The number of foremost artists singing or playing "Ukulele Lady" is likely to be further extended, and its delightfully alliterative and melodious refrain has this week been heard at the London Coliseum (Blaney and Farrar), the Kit-Kat Club (Sophie Tucker), the Victoria Palace (the Versatile Three), the Alhambra (Brooke Johns and the Oklahoma Collegians), Finsbury Park Empire (Jack Hylton's Band), and the Empire, Nottingham (Kitty Evelyn, in "Say When!"). The Trix Sisters, too, are singing "Ukulele Lady" on tour, and Ramon Newton and the Savoy Havana Band at all their performances are revelling in the item, which Mr. Newton himself sings with much verve.

José Collins and Thorpe Bates are again delighting admirers, this time at the Victoria Palace, with that now-much-sought-after waltz song, "When You and I Were Seventeen," and are likewise heard in "A Paradise for Two." Tucker, the famous singing violinist, at Nottingham, and elsewhere, has of late been scoring heavily with, among other of the firm's songs, "Pal of My Cradle Days," a song of which he is the original singer in Great Britain. Fred Barnes, at the Edinburgh Empire, has during the week been duplicating his recent Holborn Empire success with "I'll See You In My Dreams" and "On Mother Kelly's Doorstep."

Alvin Keech, whose prowess as an executant on the banjulele banjo is familiar to all, was heard on Saturday night from the Bournemouth station of the B.B.C. (6BM), whence he broadcast, both vocally and instrumentally, such Francis and Day numbers as "I'll See You in My Dreams," "Will You Remember?" and "Hot Miss Molly."

At the New, Cambridge, Dorothy Brett, who is appearing in "Spare Parts," has scored in "Follow the Swallow" and "My Best Girl."

Kitty Lovaine, of "Good Old Sergeant!" company, is at the Bedford evoking much applause for her rendering of "Me and the Boy Friend." Dorothy Ward and Dick Henderson are at Blackpool. The former's numbers include "Haunting Melody" and "My Best Girl," and the latter is singing, "Oh! How I Miss You Tonight," "Sonny," and "Don't Put the Blame on Me" have been much admired this week at the Coliseum, Cheltenham, where "Pay Day" fills the bill. The singer is Mollie Trevor.

Keith Prowse.

"If You Knew Susie" is firmly establishing itself in public favour. It is admirably suited to Ella Shields, who is making a great hit with the number. "Bygones" is also proving a big winner for the inimitable Ella.

At the Coliseum this week, Norah Blaney and Gwen Farrar are a riot with "Did Tosti Raise His Bowler Hat?"

Harry Gunn scores with "Alabamy Bound" at the Victoria Palace.

The success and popularity of "Alabamy Bound" shows no sign of abating, judging by the applause Alhambra audiences are handing out to Layton and Johnston.

Two outstanding numbers in Jack Hylton's repertoire at the Lyceum, in "The London Revue," are "If You Knew Susie" and "Collegiate."

Billy Childs writes from the Grand, Birmingham: "'Alabamy Bound' continues to be a big hit."

Cecil Bode, versatile baritone, with "Mixtures" Co., reports "Sanctuary" and "Lassie o' Mine" two of his greatest winners, and says "They are both encored at every performance."

The Ashley Sisters, at the Coliseum, Kettering, are doing enormous with "Alabamy Bound" and "Any Way the Wind Blows."

Captain Bruce Bairnsfather's successful production, "'Ullo" is at Kilburn this week. The outstanding number in the show is "Africa," featured by Eddie Carlyon, Miss Lester, and the 'Ullo Girls.

"Stepping Stones" revue is the attraction at Walham Green this week. Mabel Palmer informs us "Alabamy Bound" is the feature number, and an absolute winner.

Ethel Lealie, the versatile comedienne, is also the possessor of an excellent contralto voice, and is awarded a cordial reception for her rendering of "It Was Only a Dream."

Bert Bray continues to successfully exploit "Bells of the Sea," and received an ovation for the number at Yarmouth last Sunday.

Birmingham's premier concert party, "The Famous Westerners," are rehearsing their winter programme, and have definitely decided to feature "If You Knew Susie," "Peter Pan," "She's Such a Nice Girl," "Alabamy Bound," and "Did Tosti Raise His Bowler Hat?"

Jack Denvers, baritone with the cabaret, "Tit Bits," has been singing "Bells of the Sea" for over a year, and writes: "I am still doing enormous with 'Bells of the Sea.' It is the biggest song I have ever had the pleasure of singing."

Artistes on the look-out for new numbers are invited to call at Professional Department, 42, Poland-street; or send 1s. 6d., with professional card, for selection.

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CALLS FOR SEPTEMBER 21, 1925.

THE LONDON COLISEUM
Rehearsal at 10 a.m. for—
Maria del Villar, Ethel Hook, Valentine and Bell, Betty Blythe, Hal Sherman, Blaney & Farrar, Bioscope.

STOLL PICTURE THEATRE
(London Opera House),
Pictures and Varieties.

THE HACKNEY EMPIRE
Rehearsal at 12 noon for—
Sergi, Poley and Partner, Wilkie Bard, Ralia Boys, Christo and Ronald, Harry Gunn, Hal Joy, Bioscope.

SHEPHERD'S BUSH EMPIRE
Rehearsal at 12 noon for—
"Laughs and Ladies."

THE CHISWICK EMPIRE
Rehearsal at 12 noon for—
Company as booked.

WOOD GREEN EMPIRE
Rehearsal at 12 noon for—
"When Knights Were Bold."
And in association with the above—

EMPIRE THEATRE, CHATHAM.
Rehearsal at 2 p.m. for—
"Hilarities."

BRISTOL HIPPODROME
Rehearsal at 12-30 p.m. for—
"Scandals of 1925."

BEDMINSTER HIPPO.
Pictures and Varieties.

LEICESTER PALACE
Rehearsal at 12 noon for—
"Nelly Dean."

ARDWICK GREEN EMPIRE
Rehearsal at 12-30 p.m. for—
"White Heather."

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for—
Leo Bill, Finlay Dunn, Fred Sylvester and Co., Henry De Bray, Jane Croft, Bioscope.

THE ALHAMBRA, LONDON, W.C.
Rehearsal at 10 a.m. for—
Sophie Tucker, Layton and Johnstone, Brooke Johns and Co., Dick Henderson, Dio Pia, Gilbert and French, Munro Bros., Bioscope.

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Monday, September 21, 1925.

LONDON PAVILION.
C. B. Cochran's Production, "ON WITH THE DANCE."

REGENT THEATRE.
Rehearsal at 12 noon for—
Chas. Macdona presents Macdona Players in BERNARD SHAW'S REPERTORY OF PLAYS.

BRIXTON EMPRESS.
Rehearsal at 12 noon for—
Fred Collins Productions Ltd. to present "SAY WHEN."

WALTHAMSTOW PALACE.
Rehearsal at 12 noon for—
Moreton and Heath to present "PRIMROSE."

METROPOLITAN THEATRE.
Rehearsal at 12 noon for—
Playgoers' Syndicate to present "CHEAP TRIPS."

NEW OXFORD THEATRE.
Herbert Clayton and Jack Waller (in association with C. B. Cochran) to present "THE GORILLA."

SOUTH LONDON.
Closed for Alterations.

EAST HAM PALACE.
Rehearsal at 12 noon for—
Alfredo's Band with Terpsichore, Hamilton, Conrad and Pigeons, Hana Sisters, etc., etc.

WATFORD PALACE.
Rehearsal at 2-30 for—
Two Bobs, Terry's Juveniles, Foster and Clayton, Tom E. Dean, Nada, etc., Doris May and Hilda, etc.

WATFORD SUPER CINEMA.
5 days comm. Sept. 21st, "A CAFE IN CAIRO." "HAY FEVER." 6 days comm. Sept. 21st, "HE WHO GETS SLAPPED."

CHELSEA PALACE.
Rehearsal at 12 noon for—
P. M. Turner to present "THE GLOBE TROT."

The above are communicated for information without prejudice.

MUSIC HALL CARDS.

MISS DAISY JAMES, EVERYBODY'S FAVOURITE. THIS WEEK, HOLBORN EMPIRE. SEPT. 21, CAMBERWELL PALACE. Coms., 65, Sudbourne-rd., Brixton Hill, S.W. 'Phone: 2115 Brixton.

VARIETY ARTISTES BENEVOLENT FUND AND INSTITUTION.

WEEKLY REPORT.—Cost of maintenance of Benevolent Institution, about £52; number of old artists residing there, 42 (ladies 10, men 32); amount of weekly pensions, £62 10s. 6d.; number of pensioners, 106; amount of loans, fares, etc., £18 10s.

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FELDMANISTS AND FELDMANISMS.

A VARIETY QUEEN.

Dorothy Ward—always a great favourite in Holidayland—has experienced an even greater triumph than usual with "Seminola" and "Jealous." Miss Ward produced these two leading Feldman stormers at Douglas some few weeks ago, and, after a wonderful season there, went on to the Palace, Blackpool, to add once again to her countless laurels. The fact of the matter is that the charming artiste knows exactly what the great British public likes to hear, and it is significant that every year she comes to the House of Feldman to find her winners. "Seminola" and "Jealous" are rendered with all the grace and artistry usually associated with the popular "Queen of Variety."

TALES TO TELL!

The great exodus from the seaside has begun in real earnest, and those who have already returned to town and city have many tales to tell—mainly concerning the enormous success of Feldmanism!

On this page are the titles of six ear-haunting ballads which have taken Blackpool, Douglas, and other famous holiday centres by storm. Any C.P. vocalist will confirm this statement, and will doubtless name many more equally great winners, such, for example, as "Seminola," "After the Storm," "Jealous," "Won't Go," "Yum-Tum-Tum," etc.

The moral is obvious. If you are on the look-out for a really beautiful ballad, there is sure to be one that will suit you in our half-dozen "specials." If your thoughts turn to something of the lighter order—we have them! You can't do better than to act on the advice of those who have been to Holidayland—and ***know*** *what's good!*

A LONDON BAND.

Teddy Rawles, the talented pianist of Chapman's popular London orchestra, tells us that this first-class band have been making highly successful features of "Where's My Sweetie Hiding?" and "He's the Kind of Man That You Like." Both numbers are big hits.

* * * *

PALAIS FAVOURITES.

Now open for the season, the Palais de Danse, Fountainbridge, Edinburgh, owes a good deal of its popularity to Sam G. Ross and his Novelty Band. Mr. Ross reports that his band has now been considerably augmented and that his opening programme included a score of Feldman hits, of which special mention must be made of "Seminola," "Shadowland," "Jealous," "June Brought the Roses," "Me Neenyah," "Let It Rain," "I Know That Someone Loves Me," and "Everybody Loves My Baby."

* * * *

"FIVE ENCORES."

Appearing at the Royal Hotel, Scarborough, Truman H. Hamilton's well-known dance band is Feldmanising with enormous success. Mr. Hamilton, in the course of a lengthy letter, tells us that they gave five encores to "Everybody Loves My Baby," and also says that his other big winners include "Seminola," "Oriental Moon," "Mississippi Moonlight," and "Moon of Waikiki."

* * * *

ALL HITS.

Writing from Sligo, P. O'Hara reports that his Syncopated Orchestra has experienced a highly successful season. Mr. O'Hara gracefully attributes a good deal of this success to the fact that Feldmanism provided so many first-class hits. He makes special mention of "Seminola," "On the Old Back Seat of the Henry Ford," "Won't Go," "On the Z.R.3," "Everybody Loves My Baby," "Ophelia," and "Dreammaker of Japan." Mr. O'Hara's orchestra is a real live-wire combination.

SIX BEAUTIFUL BALLADS THAT SPELL SUCCESS

SHADOWLAND

WHERE WERE YOU?

IT'S ALL THROUGH YOU

JUNE BROUGHT THE ROSES

I KNOW SOMEONE LOVES ME

ALL MY DREAMS ARE OF YOU

ALL PROVED WINNERS AT BLACKPOOL & DOUGLAS

BAND PARTS READY

B. FELDMAN & CO.

FELDMANISTS AND FELDMANISMS.

HASTINGS HITS.

Fred Coleman, whose splendid dance band has been delighting thousands of visitors to Hastings throughout the season, sends us an interesting account of a special Feldman night, at which his band played all the firm's latest winners. Mr. Coleman says: "Without a doubt 'Seminola' was *the* hit of the evening, and next came 'Shadowland,' which was encored five times." "Madeira" was another great favourite. Mr. Coleman adds that every dancer took his or her programme home, doubtless with a view to securing the numbers so delightfully rendered by Mr. Coleman and the clever instrumentalists comprising his band. Incidentally "Shadowland" "brought the house down" at a Sunday concert, and it had to be announced that Mr. Coleman and his band would feature this lovely song-valse the following Sunday.

* * * *

IN BELFAST.

Robert Stall, the popular musical director of the Royal Hippodrome, Belfast, recently made a special Feldman week for his overture, intermission, and finale numbers. "Won't Go," "The Old Tin Lizzie," and "Yum-Tum-Tum" were among the big favourites featured with marked success by Mr. Stall and his delightful band.

* * * *

"EXCELLENT STUFF!"

John L. Pennington, whose dance bands are famed in Liverpool and district, is a very busy man nowadays, owing to the big demand for his bright orchestras, but he finds time to tell us that among the numbers which never fail to make a hit are "After the Storm," "Jealous," "Seminola," "June Brought the Roses," "Everybody Loves My Baby," and "Madeira." "Feldmanism," adds Mr. Pennington, "is excellent stuff."

CHARLIE CHAPLIN As Composer.

The one and only Charles Chaplin—hero of his own latest and greatest film, "The Gold Rush"—has written and composed a song—and Feldman's have got it!

No wonder there is a big stir in the popular song world, for few admirers of Charlie were aware that he is an accomplished musician.

The title of the new number (published in America by M. Witmark & Sons, whose famous "Black and White" ballads are known to all Feldmanists) is "With You, Dear, in Bombay," and it is a first-class novelty fox-trot, with special ukulele arrangement. The title page shows a full-length portrait of the world's greatest funny man as he appears in his new film, and also a smaller portrait of Charlie as he is off the screen.

"With You, Dear, in Bombay" is being specially featured at the London Tivoli, where "The Gold Rush" is now making its first English appearance, and with such a huge publicity boost behind it, a record demand is anticipated from trade, profession, and public alike. For "With You, Dear, in Bombay" is "a corking good song," apart from anything else!

AT WILLESDEN.

Lal Johnson and his famous Queensboro' Club Band are proving highly popular at the Hippodrome, Willesden, this week. The Band makes special features of those great Feldman winners, "Seminola," and "My Sugar," and wins big applause for its artistic renderings.

SUCCESS GOES ALONG WITH A FELDMAN SONG!

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